

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 642.—Vol. 37.

Registered for transmission abroad.

AUGUST 1, 1896.

Price 4d.; Postage, 1½d.

Annual Subscription, Post-free, 5s.

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WEDNESDAY, THURSDAY, FRIDAY, AND SATURDAY,  
October 14, 15, 16, and 17, 1896.

WEDNESDAY MORNING—"ELIJAH" (Mendelssohn), Madame Albani, Master Frank Gardner, Miss Hilda Wilson, Fräulein Witting, Messrs. Edward Lloyd, Braxton Smith, and Andrew Black.

WEDNESDAY EVENING—Overture, "Leonora," No. 3 (Beethoven); "Blest Pair of Sirens," Ode by Milton (Dr. C. Hubert H. Parry); Scena, "Ocean, thou mighty monster"—"Oberon" (Weber), Fräulein Maltzen; Grand Symphony, "No. 2, in D major" (Brahms); Aria from "Armida" (Glück), Fräulein Maltzen; Overture, "Othello" (MS.), (Walter Macfarren); Overture, "Carnival" (Dvorák); Selection from "Götterdämmerung"—"Funeral March and Closing Scene (Wagner)—Brünnhilde, Fräulein Maltzen; Rhapsodie in F minor and major (Liszt); Choral Ballad, "Sir Patric Spens" (Pearshall); Overture, "Tannhäuser" (Wagner). Vocal Solos by Mr. Braxton Smith, &c.

THURSDAY MORNING—Overture, "In Memoriam" (Sullivan); "REQUIEM MASS" (Gounod)—Posthumous Work, first performance in England—Madame Albani, Fräulein Witting, Messrs. Lloyd and Black; "Hear my Prayer" (Mendelssohn), Madame Albani; Symphony in C minor, No. 5 (Beethoven); Oratorio, "CREATION," Parts I. and II. (Haydn)—Madame Albani, Messrs. Lloyd and Black.

THURSDAY EVENING—Overture, "Manfred" (Schumann); New Cantata, "Hymn before Sunrise," Poem by Coleridge (P. Napier Miles)—Soloist, Mr. D. Bispham; Song, "Lorelei" (Liszt)—Fräulein Maltzen; Orchestral Suite in D minor (E. German); Schmiedelieder, from "Siegfried" (Wagner)—Siegfried, Mr. Ben Davies; Mime, Mr. Braxton Smith; Vorspiel and Liebestod, "Tristan and Isolde" (Wagner)—Isolde, Fräulein Maltzen; Overture, "Land of the Mountain and the Flood" (MacCunn); Selection from "Die Walküre," Act 3, including the Walkürenritt, Duet, the Feuerzauber, and Wotan's Abschied (Wagner)—Brünnhilde, Fräulein Maltzen; Wotan, Mr. D. Bispham; Rhapsodie in D minor (Liszt); Overture, "Oberon" (Weber).

FRIDAY MORNING—Oratorio, "JOB" (C. Hubert H. Parry, Mus.Doc.)—Master Frank Gardner, Messrs. Ben Davies, Plunket Greene, and Montague Worlock; Organ Concerto in E flat (MS) (Ebenezer Prout, B.A.)—Solo Organ, Mr. George Riseley; "GERMAN REQUIEM" (Brahms)—Miss Esther Palliser and Mr. Andrew Black.

FRIDAY EVENING—Overture, "Meistersinger" (Wagner); Dramatic Scene, "Siddartha," composed for this Festival (J. L. Roedel)—Soloist, Mr. Andrew Black; Orchestral Ballad, "Helen of Kirkconnell" (Somervell); Scena, "Lohengrin's Farewell" (Wagner)—Mr. Edward Lloyd; Rhapsodie for Alto Solo, Male-Voice Choir and Orchestra (Brahms)—Soloist, Fräulein Witting; Introduction, Second Act, "Flying Dutchman" (Wagner)—Chorus and Solos by Miss Palliser and Miss Boucher; "THE GOLDEN LEGEND" (Sir A. Sullivan)—Elsie, Miss Esther Palliser; Ursula, Miss Hilda Wilson; Prince Henry, Mr. Edward Lloyd; Forester, Mr. Arthur Wills; Lucifer, Mr. Andrew Black.

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### HIGHER EXAMINATIONS.

At the FORTY-SIXTH HALF-YEARLY HIGHER EXAMINATIONS, held in July, 1896, the following Candidates passed:—

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PRELIMINARY CERTIFICATES FOR ASSOCIATE IN MUSIC.—Ada S. Hughes, Gertrude Payne.

MATRICULATION CERTIFICATES.—HONOURS.—Arthur Duxbury, Beatrice M. Jones, Mrs. Rose Mesham, John E. Watson, Margaret L. Wilcox, Maud A. Winter. PASS.—Mrs. J. Fisher Alexander, Dora J. Bamforth, George W. Lloyds, Edith A. Murray, Hilda C. Nichols, Lue Shipway.

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COUNTERPOINT CERTIFICATES.—Annie E. Davies, Nellie Peacock, Ada E. Saville.

CHOIR-TRAINING CERTIFICATE.—Charlotte L. Welham.  
ASSOCIATE PIANISTS.—Grace H. R. Beale, Amy Biffen, Winifred E. Donn, Louisa S. Dunstan, Alfred Harriss, Helen M. Kendrick, Alice J. Norton, Lilian G. Smith, Edith Wilkins, Flora L. Willoughby, L.T.C.L.

CERTIFICATED PIANISTS.—Constance M. Ashfield, Kate Baxter, Mary G. Blackwell, Ellen R. Bocock, Winifred Brown, Elizabeth Burn, Thomas B. Croxall, Ella G. Dougherty, Edith M. Glendinning, A.T.C.L., Edith Green, Emily B. Guest, Mabel S. Halliday, Edith E. Hayward, Hilda B. Heller, Margaret Hicks, Grace A. Horwill, Eleanor A. Hughes, Annie S. James, Ethel M. G. R. Long, Ethel M. Lydall, Mary C. Marsh, Florence Medwin, Clarice A. A. Miller, Clarisse M. A. Newton, Kate F. Osborn, Florence L. Pacey, Amy J. Perry, Catherine A. Pranker, Gertrude Race, Frances J. Radcliffe, Edith E. Robbins, Beatrice J. Sabine, Mary Scott, Mabel E. Spry, Georgia M. Stokes, Annie Terrill, Effie G. Wilson.

ASSOCIATE VOCALIST.—Adelaide M. Lambe.  
CERTIFICATED VOCALIST.—Edith E. Crick.

CERTIFICATED VIOLINISTS.—Kate E. Anderson, Cicely C. Hide.  
CERTIFICATED ORGANISTS.—Leonard Hart, Margaret E. Thomas.

Number of Candidates entered, 203; total number of passes, 98.

EXAMINERS: G. E. Bambridge, L.T.C.L.; Henry R. Bird, L.T.C.L.; William Creser, Mus.D.; F. A. W. Docker; A. E. Drinkwater, M.A.; L. Duloup; Charles Edwards; Myles B. Foster, L.T.C.L.; Charles Gardner; Alfred Gilbert; Arthur J. Greenish, Mus.D.; Prof. James Higgs, Mus.B.; Robert Hilton; C. Warwick Jordan, Mus.D.; A. H. Mann, Mus.D.; C. W. Pearce, Mus.D.; Prof. Gordon Saunders, Mus.D.; Prof. E. Turpin, Mus.D.; and A. H. Walker, B.A., Mus.D.

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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1896.

### JOSEPH ALFRED NOVELLO.

BORN 1810; DIED JULY 16, 1896.

EXTRACT from "Life and Labours of Vincent Novello, by his Daughter, Mary Cowden Clarke," p. 33:

"It was in the following year (1829) that the family removed to 67, Frith Street; and it was here that Vincent Novello's eldest son, Alfred, first commenced business. A very modest beginning, in appearance—a couple of parlour windows and a glass door, with a few title-pages bearing composers' names of sterling merit, and Vincent Novello's as editor; but conscientious faith in promoting the diffusion of the best music on the part of him who edited; industry, punctuality, and zeal on the part of the young publisher, with practical counsel, moral encouragement, and untiring sympathy on the part of her who aided husband and son in their public endeavours, as in their private hopes and aims, made that original, simple parlour-shop the germ of the mart for supplying England—nay, the world, with highest-class music. It was at 67, Frith Street, and subsequently, at 69, Dean Street (to which latter place he removed in 1834) that Vincent Novello had the gratification of seeing his sons and daughters around him in the exercise of those talents which nature had given, and which himself and wife had fostered."

Of the family born to Vincent Novello—seven daughters and four sons—five died in infancy, childhood, or early manhood, leaving six—five daughters and one son—to reach maturity. Of the six, four still remain—that is to say, Mary Victoria (Mrs. Cowden Clarke), Clara Anastasia (Countess Gigliucci), and Emma Aloysia and Mary Sabilla, neither of whom married. They are now mourning the death of the one brother spared to them beyond the days of youth, and it is with him, *in memoriam*, that we here have to do.

Alfred Novello had an artistic as well as a business career, and for a long time was conspicuous as a bass vocalist at festivals

and concerts. The record of his doings in that capacity is easily accessible in the columns of the *Musical World* and other journals of the period, but it was not as a singer that the eldest son of Vincent Novello wrote his name upon enduring brass, and best served the cause of music. There is nothing of greater interest connected with him than the "parlour-shop" in Frith Street. Passers along that thoroughfare during the early thirties may scarcely have noticed the modest place of business, with its few respectable and costly volumes exposed for sale. But often do vast changes begin in this humble way. "Every revolution," says Emerson, "was once a thought in one man's mind," and it was nothing less than a revolution in music-selling which sprang from the mind of the young Frith Street publisher. How the idea reached him, whether communicated and fostered by his father or evolved from his own prevision of possibilities, we do not know, nor is it very material to enquire. Enough that he possessed it, or, rather, it possessed him, and that he worked it out with results for which we all have reason to be grateful.

It is difficult to imagine the state of music, as regards the publication of musical works, which obtained when Alfred Novello entered upon his beneficent career; and it now appears almost inconceivable that reforms of the most obviously useful character met with opposition from the very men they were adapted to serve. By way of evidence on this point, take a passage from "A Short History of Cheap Music," published in 1887 by Novello, Ewer and Co.:

"It is a somewhat singular fact that when Alfred Novello furnished separate vocal parts for the use of choirs, each part complete as far as it went, the older singers strongly objected to the innovation, as it was called. They preferred to sing from the old imperfect manuscript copies, or from the printed scores of Boyce, Green, Croft, Arnold, Page, &c. The neatly engraved oblong editions of the Masses of Haydn and Mozart, which were given to the world at what was then a very cheap rate—the cost of these cheap editions ranging from two shillings to nine and sixpence, each Mass being priced according to size—were looked upon with suspicion, as representing a somewhat dangerous form of revolution in the musical world."

This state of things would be inexplicable but for the fact that the singers of those days were nearly all professionals of some

grade or other, and for the probability that they scented danger to their craft in every attempt to simplify or popularise the practice of music. In the same little volume we read that the members of the Cecilian Society "were obliged to sing from manuscript copies made by themselves, or, if they possessed them, from the old scores printed by Randall, Harrison, or Arnold, or from the new editions of certain of Handel's oratorios, edited by Dr. John Clarke, of Cambridge (Clarke-Whitfield), printed from engraved plates, and published in volumes at two guineas each, by Button and Whitaker, 75, St. Paul's Churchyard, in 1809." It is no wonder that, under such conditions, music made slow progress. The art was cribbed, cabined, and confined. It awaited a deliverer, who appeared when Alfred Novello took the first step towards making its masterpieces accessible to the poorest votary. His first task was, of course, to lessen the expense of production, and, after that, to create and expand a market for his wares. He set about the former with a resolution that overcame very formidable obstacles; while his method in the second case had in it so much originality and attractiveness that the advance towards success was made easy and rapid.

Literature of every kind bore weighty burdens in the "thirties." Advertisements, we read in the "Short History," had to pay a heavy duty, often capriciously assessed. "This was only one among the many vexatious taxes upon knowledge. Some of them, imposed in the reign of Queen Anne, were originally intended to secure accuracy of information, and to facilitate measures of tracing authorship, but had grown into harassing obstructions. Every publication which contained any item of news must bear a stamp; every advertisement must pay a duty to the Government. There was also a heavy excise duty on paper, and an import duty on books and music." Alfred Novello, as may be imagined, was a determined enemy of these imposts, with all their obstructive and limiting influences. But no Government enters lightly upon experiments with its fiscal system, and the abolitionists of taxes upon knowledge (who formed themselves into a society, with Mr. Novello as treasurer) had an up-hill task before them. They were not dismayed, but, like Abraham Lincoln, went on "pegging away." In 1850 we find Alfred Novello petitioning the House of Commons single-handed, and, by a simple statement of facts, reducing the system then in vogue to

absurdity. The petition is too long for reproduction here, but its concluding paragraph may be quoted:

"Your petitioner therefore prays that the excise tax upon paper, the tax upon advertisements, and the stamp tax upon newspapers may be abolished, leaving the authorities to fix a small charge for the transmission of newspapers by post."

These demands were all granted in time. In 1855 the compulsory stamp upon newspapers was swept away. The advertisement duty and other imposts of a like nature died and were buried, without tears, the printing press was freed from its shackles, and there was an instant forward movement along the entire line.

Another and very troublesome obstacle which Alfred Novello had to encounter was set up by Trade Union rules. On this matter the "Short History" says:

"Continuous efforts, strenuously made, might in time induce the Government to yield to the demand for a free and unfettered press, but only the determined action of a few capitalists who had found a market for their goods could break down the rules of the trade—rules which kept men idle at times and often deprived them of bread. The press, as an instrument of enlightenment, was not fulfilling all its functions, because the workers hindered the power of development by their self-imposed rules."

One of those rules was directed against the use of music type, which Messrs. Clowes, after carrying out various improvements, sought to introduce, and the means adopted were to charge nearly double the usual price for setting up words in connection with music type. This had such an effect that, at one time, Messrs. Clowes threatened to destroy their fount.

Alfred Novello was not the man to be stopped by trade rules, as convincingly appeared when *THE MUSICAL TIMES* was projected in 1844. The little sheet promised so small a quantity of work that printers did not feel justified in risking trouble with their men on its account. "Oh! very well," Mr. Novello may be supposed to have said; "if you won't print it I will do the job myself." And he did, becoming what was known as an "outside the trade printer," and employing non-union men. Having at length freed himself from trammels, Mr. Novello found it "possible to produce a readable page of music in an octavo size, suitable for use by performers at a concert, available as textbooks by audiences, and a cheap book of reference at all times."

Reference has been made to the measures adopted to secure a market for the cheap music. It need hardly be demonstrated that Alfred Novello met with little assistance from the trade, which was slow to understand the revolution effected or threatened. It became necessary to establish direct communication, as far as possible, between producer and consumer, and who so fit to open it up as the man who had most interest in the result? Novello was quite shrewd enough to see that, under such new conditions, he had better become his own "traveller." He did so, and soon won the good opinion of the customers he courted. A vocalist himself, a genial companion, and with rare power of adaptability, he was sure of a welcome from the music-loving populations of the North. "Alfred Novello's commercial tours," we read in the "Short History," "were exalted to the dignity of musical missions. His knowledge of music and wide sympathies constituted him an authority in cases of appeal or advice. . . . The publisher in his progress was always cordially received, and often concerts were given in his honour, the performers making extra exertions to show their advancement since his last visit. The cause thus received its greatest help from Alfred Novello, not only by his valuable and useful publications, but by his personal influence." Meanwhile the "catalogue" of the house went on lengthening and its prosperity increasing till, in 1857, the hard-working principal found that he could rest from the labours of twenty-seven years. He then saw the consummation of his hopes and endeavours, and who could grudge him the satisfaction with which he transferred the cares of business to his faithful lieutenant (soon to be successor), Henry Littleton, and settled down in the land of his paternal ancestors. He was then forty-seven years of age—an early period for retirement from the battle of life—but Alfred Novello had varied sympathies and means of enjoyment. These he could afford to indulge, and he lived an ideal life for forty years; dying, at last, in the very fulness of time and with some of those around his bed who had been united to him by the closest ties of blood and affection from the long past days when Vincent Novello's children were like olive branches round about his table. Mr. Novello's venerable appearance must be remembered by all who saw him during his last visit to the country for which he did so much. He seemed to embody Young's idea of an old age which walks

. . . thoughtful on the silent, solemn shore  
Of that vast ocean it must sail so soon.

### FROM MY STUDY.

WITH regard to the autographs reproduced in the present issue little need be said. I do not know to whom Ernst wrote his acknowledgment, but am disposed to think that the donor of the "magnifique present" was the great artist's old friend, W. Davison. The letter, as will be observed, bears neither date nor address. Madame Christine Nilsson's album-inscription is interesting as containing the opening phrase of the Scandinavian melody introduced by Ambroise Thomas into his "Hamlet." Many a reader can recall the charm with which the Swedish artist used to invest the song when playing *Ophelia*.

I have not yet done with the MSS. forwarded to me by Miss Sabilla Novello, though the more interesting have passed under notice. One now lying before me contains what are obviously memoranda made by Vincent Novello for the Life of Mozart which, we know, he intended to write. At the head of the first page of a sheet of letter paper appears the following:

"Concert Room, King's Theatre, 1st time. 'Requiem' performed, Thursday, 28 May, 1812, in commemoration of Dussek—for the benefit of Pio Ranchetino. Mrs. Bianchi Lacy, Sig. Trezzani, Mr. Goss, Mr. Lacy; Leader, Mr. Salomon; Organ, Mr. Novello."

Dussek died on March 20, in the same year; hence the commemoration. The identity of Ranchetino I have not yet succeeded in discovering. It would appear that, when making the entry above quoted, Vincent Novello counted this performance of the "Requiem" as the first in England. Even were he right in doing so our country would have no reason for special shame. The score of the "Requiem" was first published in 1800, in which same year the work was performed by the Singakademie, Berlin. But it does not appear to have been heard in Vienna till 1826. Twelve years after the issue of the score would, therefore, have been a creditable date for London. As a matter of fact, however, the "Requiem" was produced here in 1801; the evidence to this effect being a concert word-book now before me, and having on its title-page a pencilled inscription in the handwriting of Vincent Novello: "This pamphlet was given to me by Mr. Shield, Friday, August 15, /28." The little book is thus entitled:

"The Requiem, or Grand Funeral Anthem, composed by W. A. Mozart, late Maestro di Capella in the Church of St. Peter, and

Compositeur de la Chambre to the Emperor at Vienna, and *L'Allegro il Pensieroso (sic)*, written by Milton and composed by G. F. Handel. As performed under the direction of Mr. Ashley at the Theatre Royal, Covent Garden, during Lent, 1801."

Thus it is proved that in order of performance, as far as available records serve, London came next after Berlin. Thanks to Mr. Ashley for this honourable distinction. Who was Mr. Ashley? The answer is that John Ashley, senior, was a bassoon player, whose name occurs in the story of the Handel Commemoration of 1784 as an assistant-conductor to Joah Bates. He became director of the Lenten "oratorios" at Covent Garden in 1795, and afterwards, with his four sons, was famous in the provinces, where he regularly organised what were called "grand musical festivals." It is said of him that he degraded the oratorio concerts at Covent Garden by introducing miscellaneous selections, both sacred and secular. Against that offence should be placed, as no considerable set-off, his early introduction of Mozart's immortal work. The four sons were, first, General Ashley, a violinist, pupil of Giardini. Second, Charles Jane Ashley, a cellist, who carried on the "oratorios" after his father's death. As an accompanist, Charles was accounted as second only to Lindley. He helped to found the Glee Club in 1793, was an original member of the Philharmonic Society, Secretary to the Royal Society of Musicians, and, for nearly twenty years, a resident within the rules of the King's Bench prison. The third son, John James, became a well-known organist, pianist, and singing master; while the fourth, Richard, played the viola in the principal London orchestras. The whole family assisted at the performance of the "Requiem"; the father as director; General as principal violin; John, junior, as organist; Charles as principal cellist, and Richard as tympanist. Let their united names be held in honour.

The "Requiem" was preceded by a Dead March, probably that in "Saul," and the solos were sung by Mrs. Second, Mrs. Dussek, Charles Smith (then a boy pupil of John James Ashley), Mr. Dignum, and Mr. Denman; while the orchestra was made up of strings, two bassoons, three trumpets, two corni di bassetto, a bass trumpet (played by Mr. Attwood), two oboes, two flutes, three trombones, two double bassoons, two horns and drums. There was also an instrument described as a "Serbano," played by Mr. Sickle. The term may be a printer's mistake for *Serpente*.

I am inclined to consider the book now before me as the first example of its kind with historical notes. On the second page appears an "advertisement" in the form of a short address to the public, beginning: "MOZART. So little is the merit or the history of this

extraordinary character known in this country that I have been induced by a sense of duty, as well as gratitude to a generous public, to compile a short sketch of his life, partly from German biographers and periodical publications, and partly from the information of those who were personally acquainted with him." This is signed by John Ashley, who then fills 3½ pages with details of the master's career and a special reference to the "Requiem." Though not always accurate, the little sketch is sufficiently so to excite surprise considering the imperfect materials then at command. With regard to the orchestra mentioned above, it should not be supposed that Ashley had parts for all of them. Those not in Mozart's score were needed for the Handelian selection which followed.

The remaining memoranda in Vincent Novello's MS. may be transcribed without comment:

"1806. 29th March. Mozart's 'La Clemenza di Tito' for the first time, for the benefit of Mrs. Billington, in which Mr. Braham sung."

"1812. Mozart's 'Le Nozze di Figaro' performed for the first time, Thursday, 18 June, 1812, for the benefit of the Scottish Hospital." Among the artists were Madame Catalani (*Susannah*), Mrs. Dickons (*La Contessa*), and Naldi (*Figaro*).

"1811. Mozart's 'Cosi fan Tutti' performed, 1st time, for Madame — (not decipherable) benefit, 9th May."

"1811. Mozart's 'Zauberflöte' performed first time, for Signor Naldi, 6th June."

"1813. Mozart's 'Il Don Giovanni' first performed as a Concert by a party of gentlemen amateurs at the 'Crown and Anchor' Tavern, April 13th."

"The above opera performed at the King's Theatre 1st time, April 12, 1817." In the cast on this occasion were Ambrogetti (*Don Giovanni*), Crevelli (*Don Ottavio*), Naldi (*Leporello*), and Madame Fodor (*Zerlina*).

The *American Art Journal* of the 4th ult. contains an article on "The Star-Spangled Banner" from the pen of Mr. J. Fairfax McLaughlin, in which the writer comes to this conclusion: "The air as well as the words of our national anthem appear to belong, not to England, but to the United States." I cannot exhaustively discuss the question thus raised within the space now at command, and will limit myself to a part thereof, proposing to show that, so far, Mr. McLaughlin is altogether in the wrong.

It is not denied in any quarter that the words of "The Star-Spangled Banner" were set to the tune of a song known as "To Anacreon in Heaven," and Mr. McLaughlin is quite shrewd enough to see the importance of demonstrating that this song, words and music, had its origin in America. For my part, I claim that if I can prove the words to have been known and sung in England long before their first publication in



Mon cher ami

Merci, mille fois merci de  
votre magnifique présent.

Ma santé n'est malheureusement  
pas encore en assez  
bon état pour que je puisse  
en jouir complètement; mais  
~~je n'oublie~~ <sup>la</sup> tout car votre  
~~amitié~~ se sera jamais  
oubliée.

Mille amitiés pour votre  
famille et pour vous. Je  
vous salue.

Tout à vous.

Ambrant

the United States, the fact is reasonable ground for at least a suspicion that the air traditionally associated with them, by whomsoever composed, is English also. I intend now to put in such proof. But first let me quote Mr. McLaughlin. He says: "In the 'Vocal Companion,' published at Philadelphia in 1796 by Matthew Carey, the words and music of the song were first printed. The name of the author was not given. I challenge any man to point out its publication in England prior to that date." In another place the writer says: "More than a quarter of a century after it had been published and re-published in the United

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I go on to another point. The American writer says: "The words of the ballad indicate that it was written for a Bacchanalian club, but where the club flourished or when it was established are vexed questions which the most indefatigable research has never been able to solve." Let us see if this be not another rash

## *McLaughlin's Polka*



*Christine Nilsson Maynard*

*Louise 9 Decembre 1887*

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### INDIAN MUSIC.

A TREATISE on Indian music, particularly that of the Southern Indian or Karnatic music, entitled "Oriental Music in European Notation," with words in English, Telugu, and Tamil characters, edited by A. M. Chinnaswami Mudaliyar, M.A., printed at the Ave Maria Press, Puduket, Madras, and published in 1893, shows prominently and yet unobtrusively the advance in musical knowledge and criticism made of recent years in India. This extensive work has been anticipated, so far as English readers are concerned, by the equally comprehensive one on the same subject by Captain C. R. Day, of the Oxfordshire Light Infantry (published, beautifully illustrated, by Novello and Co., 1891), who availed himself of the opportunity Indian service afforded him to thoroughly investigate the subject and sufficiently cover the ground. But the treatise of Chinnaswami Mudaliyar presents a new side to that based upon harmonic music we are accustomed to, the latest of all the arts, from which eminence we are too apt to depreciate all non-harmonic systems forming, amongst others, the melodic art of the East at the present day as well as the music of the past of the whole world. The educated Indian of to-day criticises our modern harmonic art from his non-harmonic or purely melodic and rhythmic standpoint, and this criticism reveals the limitations of our modern art, based upon harmony or the combination of musical sounds, and the restrictions to its development in certain directions, along which, owing to harmonic necessities, modern Europeans may not look.

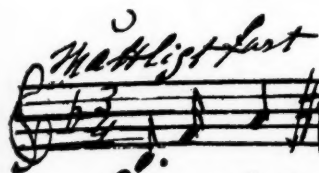
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*Djypt i hafset för duncante-hällen-Meckensviller-i-*



*gröna-sal*

*Christine Nilsson Sang*

*Louise 9 Décembre 1881*

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music precisely as the Sanskrit language is related to the dialects which formed the language of ancient Greece. As in the old Greek, so in Indian music we find an octave divided into twelve semitones, just as in the modern pianoforte which corresponds exactly with the arrangement of the frets of the Vina. There is also the prohibition to let more than three such chromatic notes succeed or be placed together. In both are the still finer divisions into quarter-tones, in modern India used only for grace; but in ancient India as in Greece, but with a slight difference in their number, as the quantitatively smallest tone-measurement. Again there are the Diatonic modes of five tones and two semitones in the octave, identical in Greece and India, although much more diversified and numerous in varieties of position in the latter. Our author does not venture too far in claiming the origin of Greek music, already allowed to be Oriental, for India. The old Greek had no aversion to the Tritone—it characterised the Hypolydian and Mixolydian modes; nor has the Indian. Thirty-six of his seventy-two modes are distinguished by its presence in the lower tetrachord; but with the Indian, unlike the Greek, whose Lydian modes were reckoned plaintive, the mode KALYĀNI, which starts with the tritone or sharp fourth, is the merriest and liveliest of all. In Greece the chromatic was a melodic fashion only, in India it assumes an importance that

is fundamental, the MĀYĀMĀLAVA GAUḤ



or written without transposition signs—



having semitones next to the limiting notes of the tetrachords and minor thirds between them, is the most favoured mode, the first taught, and the one the Indian, according to our author, is madly in love with. It is obviously melodic and the notion of harmony can have no place in it. The Indian delights also in the old Greek Dorian (HANUMA TŌPI) in which the semitone occurs as the first interval ascending—



This mode might lend itself to harmony, but notes sounding together are absent throughout Indian music with the exception of drone notes—the “Point d’Orgue” we have inherited from the far East, the persistent fourth, fifth, or octave upon which a melody is played, as in the drone of a bagpipe or hurdy-gurdy.

It would require a more searching investigation than can be entered upon here to identify or compare the Indian Ragas or melody types with the Greek Nómoi; it is possible that like causes may have led to their common invention although the development may have been

different. The first care of Chinnaswami Mudaliyar appears to be the collection, by means of a suitable notation, of the national music of Southern India. To best accomplish this he has had to choose a suitable system, and after considering the native literation, the German tablature, the English Tonic Sol-fa, he dismisses them all in favour of the common Staff notation, finding it for his purpose the best available—malleable, clear, and all-embracing. The time, species, and values of notes are more diversified in Indian than in European music; richness in rhythmic devices being fettered by the necessities of harmony; but the Staff notation is adequate to the representation even of Indian rhythmic exuberance. There are thirty-five TĀLA composed of five species of time multiplied by seven classes of measurement—the five species being Quadruple, Triple, Septuple, Quintuple, and Nonuple. The last three are unrecognised in our time systems. Naturally, where melody is alone cultivated, it tends to a diversity and luxury which Harmony does not allow. Our author explains with much clearness why Europeans dislike, or fail to appreciate, Indian music. He says they rarely hear it in its refined expression, and quotes an Englishman, an able musician, who, after fifty years’ residence in the country, could say: “I am quite ready to believe that there is more in Oriental music than Westerns give it credit for. I know that it possesses very pretty melodies, and though, I confess, I for a long time thought, in spite of my wish to find the contrary, that anything like refined artistic music was not to be heard, I must tell you that about a year ago I was most agreeably disabused of my fancy on hearing a Tanjore musician whom I met in the railway play and sing on one or two instruments. His execution was admirable, the melody charming, and his singing and accompaniment excellent.”

A similar experience befell the present writer some ten years ago when there was an Exhibition in Regent Street announced as India in London. One of the excellent native musicians engaged there, a vina player from Jeypore, performed upon his instrument with an expression and virtuosity that charmed and astonished, and this entirely without the aid of harmony. Our author urges upon us to remember that our Western perfection of style is chiefly due to the possession of a written language for music, more capable of definite expression than the written systems of any of our European languages. He continues:

“Not only has the Eastern no written language of a sufficiently intelligible type for his music, but he is barely able to understand, much less to master the endless subtleties and intricacies of the Celestial art as cultivated by his ancestors; he is overwhelmed by his strenuous endeavours to retain in his memory and hand down to posterity the unwritten

melodies of his great masters, most of which he has learnt solely by the ear and in a mutilated form."

Why Orientals do not appreciate European music, he says, is because they are soon tired of the constant repetition of the major and minor scales, are confused by accidentals, and by modulations which upset their recognition of the pitch or key to be observed in a composition. The Indian may modulate through different modes, but his key-note (ŚRUTI) remains unaltered throughout.

"The Indian finds the avenues to his heart are innumerable, and the chords which are there struck and the passions excited are endless; he lies buried in an ocean of ever-varying delight created by his numerous modes (MĒLAKARTĀ) and melody-moulds (RĀGA), and is unable to appreciate the more warlike and spirit-stirring excitement produced by a combination of simultaneous sounds, however sweetly or concordantly arranged as in European harmony."

Another noteworthy difference between Indian and modern European music is in the use made of the voices of men and women. The Indian runs them together, as no doubt the old Greek ran them together, thus materially restricting the vocal compass. The European separates and distinguishes them from the requirements of his harmony into bass, tenor, alto, and soprano. It is true the Indian may give a chorus to low voices, another to high, and reserve stanzas for medium voices; but the same melody runs through each variety of compass, from the lowest bass to the highest treble.

As already said, the Hindustani music of the North of the Indian peninsula differs from the Karnatic through Persian and other foreign admixture, and is becoming grafted upon that of the South, which native musicians deplore. Still the monodic style prevails, as in Persia and Arabia; and with a fundamental difference also in China, Japan, Java, Siam, and the Hindo-Chinese race generally, who differ from the Indian in not accepting the Diatonic scale in its pure form. Enough has probably been said to show that we have under notice a very remarkable book, whether as written in English by a native, or as a contribution to that storehouse wherein is gathered all that can be found concerning the most ideal of the arts.

#### OPERA UNDER SIR AUGUSTUS HARRIS.

THE late Sir Augustus Harris's reign over opera in England embraces a remarkable period of its history. When, in 1887, Augustus Harris opened his first lyric season, Italian opera was passing through that darkest hour which proverbially precedes the dawn of brighter times. For several years its managers had failed to

sufficiently recognise the advance in taste and intelligence of its supporters. The old generation, which was content with a performance that contained little else of merit save some brilliantly sung *arias*, had been slowly but surely passing away, and those who filled the vacated seats attached as much importance to the dramatic as to the vocal side of operatic art. These called, and with good reason, for reform, for greater completeness of representation; and, seeing few signs of these things, said, with the impatience that is one of the characteristics of the new mind, that Italian Opera, as an art, was dead. The more lethargic the public became, the more desperate grew the managers, and from 1884 to 1887 thousands of pounds were scattered in more or less vain efforts to reinstate Italian Opera in its old form. In the last-named year Mr. Mapleson began an opera season at Covent Garden in March, and the following May Mr. Lago opened a season at the same theatre, which he managed to keep going until July 16. Mr. Mapleson also twice tried, beginning on June 4 and 25 respectively, to give a series of operatic performances at Her Majesty's Theatre, but without success. In addition to the above ventures, the Royal Carl Rosa Company gave a series of operatic performances, commencing on April 30, at Drury Lane, the chief success of which was achieved by the presentation of "*Lohengrin*," the stage management of which had been entrusted to Mr. Harris. This performance was the first gleam of the coming dawn. Harris, with the astuteness which was the secret of his success, saw what was needed, and forthwith entered the lists as an operatic manager with a performance at Drury Lane, on June 13, of Verdi's "*Aida*," which was presented with an attention to detail and lavishness of stage mounting that became the talk of the town. Other operas, including "*Lohengrin*," were presented with the best singers available and a like regard to scenic effect, the result being that when he closed his season on July 23 he had laid the first stone of the revival of Italian opera. The next year saw the sagacious manager at Covent Garden supported by an influential syndicate, and the commencement of a policy that may be briefly described as a clever appreciation of the law of supply and demand. Thus the late *impresario* may be said to have assisted the natural development of opera rather than to have dictated its course. That which was asked for was given, and in a manner most likely to appeal to the majority. Although "*Lohengrin*" had proved so attractive, no other work by Wagner was ventured upon until 1889, when, on July 13, "*Die Meistersinger*" was mounted in Italian, with Madame Albani as *Eva* and M. Jean de Reszké and M. Lassalle in the respective parts of *Walther* and *Hans Sachs*. The following year Mr. Harris had so



far gained the confidence of his patrons as to be able to dispense with the preliminary prospectus hitherto issued at the commencement of operatic seasons. This year saw the departure in favour of works being presented in their original language, and Gounod's "Roméo et Juliette" and Bizet's "Carmen" were sung in French; Goring Thomas's "Esmeralda" was, however, also given in French. Five years were to elapse before an English opera dare be presented in the vernacular during the grand season; which was not ventured upon until 1895, when Mr. Cowen's "Harold" was produced. The autumn of 1890 was remarkable for the revival by Mr. Lago, at Covent Garden, of Gluck's "Orfeo," with Miss Giulia Ravogli in the title rôle, both work and artist being promptly secured by Mr. Harris for his season of 1891. The same policy was pursued with regard to Mascagni's "Cavalleria Rusticana," which was produced in England by Mr. Lago on the first night of his autumn season of 1891 at the Shaftesbury Theatre, and which, combined with Gounod's "Philémon et Baucis," formed the bill of Sir Augustus Harris's opening night of the "Italian Season" of 1892. In the autumn of 1891, however, another departure in the history of operatic art had been made by the importation to Covent Garden by Sir Augustus of a French company chiefly drawn from the Paris Opéra Comique, and under the conductorship of M. Léon Jehin. This company gave the first performance in England of Gounod's "Philémon et Baucis," which took place on October 24. The production, five days later, of Bruneau's "Le Rêve" also served to make this season memorable. The visit of these French artists did more, however, than make us acquainted with these works. The perfection of their *ensemble* and the dramatic intensity of their acting taught us many lessons, and must have cultivated taste for completeness of detail. The year 1892 saw the beginning of a remarkable phase in operatic art—the rapid production of new works. The origin of this was, of course, the phenomenal success of "Cavalleria Rusticana." Composers saw a possible "Eldorado" in a new opera, and employed their pens accordingly. Those who judged the success of Mascagni's work to be owing to the dramatic intensity of its *libretto*, sought the most blood-curdling incidents wherewith to attract the public ear; the climax being reached by Massenet in "La Navarraise," originally produced at Covent Garden in 1894, and in which gunpowder played almost as important a part as the music. Mascagni, however, turned his back on sensational *libretti*, apparently looked through his portfolio, and presented "L'Amico Fritz," the most dramatic episode of which was a girl on a ladder picking cherries. This came to Covent Garden in 1892, during which season were also produced Isidore de Lara's "Light of Asia" and Bemberg's

"Elaine"—three works which may be said to severally represent the domestic, voluptuous, and sentimental phases of operatic art. In this year another impetus was given to the spreading popularity of Wagner's music-dramas by their performance at Drury Lane by a German company, containing several leading Wagnerian artists, under the conductorship of Herr Mahler. Speaking broadly, these representations would have been well-nigh perfect if the vocalisation of the principal artists had been equal to their histrionic abilities. In 1893 Leoncavallo's "Pagliacci," the only successful imitation of "Cavalleria Rusticana," was presented, together with another domestic opera by Mascagni, entitled "I Rantzau." Other novelties were Isidore de Lara's "Amy Robsart," Bizet's "Djamileh," and Villiers Stanford's "Veiled Prophet"—the last-named being hustled in at the close of the season. The following year the production of new works surpassed all record, the list comprising Verdi's "Falstaff," Bruneau's "L'Attaque du Moulin," Puccini's "Manon Lescaut," Massenet's "Werther" and "La Navarraise," Cowen's "Signa," and Emil Bach's "Lady of Longford." At the same time a second German company was performing Wagner's masterpieces at Drury Lane. The chief effect of so much activity was, however, to bring into prominence the dramatic rather than the lyric side of the art, and the works were judged by the public more by their *libretti* than by the merit of the music. Such a result was inevitable, for the better the *libretto* is, the more instantly it appeals and impresses; but the more lofty the music, the longer it takes to gain due appreciation. Apart from this, however, the impetus given to operatic production by the success of Mascagni's "Cavalleria Rusticana" was not calculated to produce masterpieces. Nor has it. The only two works which stand out with distinctness to the musician are "Falstaff" and "L'Attaque du Moulin," the composers of both having probably been uninfluenced by the operatic fever. Last year novelties were eschewed, with the exception of Mr. Cowen's "Harold"; but the visit to Drury Lane of the Saxe-Coburg Company again brought into prominence the advantages of a good *ensemble*. This also was enforced by the performances given in English at the commencement of the year, at Daly's Theatre, by the Royal Carl Rosa Opera Company. The production by this company, at the same theatre, on December 26, 1894, of Humperdinck's "Hänsel und Gretel," and the recent success attained by Professor Villiers Stanford's "Sham's O'Brien," require mention for the completeness of this survey.

Looking back over the past nine years, it is seen that progress has been chiefly made in consistency of stage mounting and dramatic reasonableness. Both these particulars are



capable of, and indeed call for, greater development; but for that which has been accomplished there is cause to be thankful. The great attention given to the dramatic side of the art has freed music from many paralyzing conventionalities. Composers are, however, in reality bound by far more rigid fetters. Formerly, appropriateness of subject-matter was of little moment, but now suitability for musical treatment is insisted upon, and at the same time the limits of musical expression are daily becoming more clearly defined. He who would write a great opera now-a-days must consequently be master of many subjects. The orchestra has already become the exponent of psychical complexities, inasmuch as it endeavours to convey to the listeners the thoughts which are supposed to be dominant in the mind of the singer; and the inflections of the vocal part must have a rational connection with the habitual rise and fall of the voice when the emotions are excited. Thus operatic music, formerly content to express vague feelings, now strives to attain greater definiteness of expression, and to indicate the process of thought. Hence it is probable that operatic art is now in a transitional stage preceding a still more distinct differentiation than at present exists between its various forms, the most important of which, apparently, will be the further development of the principles set forth by Wagner in "Tristan and Isolde."

F. G. W.

#### MUSIC AND CULTURE.

IN the course of an interesting article on the peculiarities of the musical temperament and its manifestations, in the current number of *Blackwood*, Mr. Hutchings touches upon the subject of musical genius and general education. "The lives of the great composers do show," he writes in one passage, "unwelcome as the truth may be, that music of a very high order has been produced by men who were indisputably dunces, if not simpletons. Hence the degraded alliances which noble music has contracted with mean and foolish words; hence, too, the little that has been done by composers of the first rank in the way of elucidating the laws which their genius has evolved."

Now, as a matter of fact, we very much doubt whether, with one solitary exception at the present day, a single instance of the inspired dunce can be discovered in the musical annals of the nineteenth century. Even Schubert himself, though his surroundings were *bourgeois*, showed a considerable literary *flair* in his choice of words. Weber, though certainly not fortunate in his choice of librettos, was a well educated man. Mendelssohn was a regular admirable Crichton. Schumann, Berlioz, and, in a minor degree, Liszt, had all remarkable literary gifts. Of

the accomplishments of Wagner it is not necessary to speak. At the present day the cultured musician is especially represented by Saint-Saëns, Boito, Dr. Hubert Parry, and many others; but Brahms is known to be well versed in the masterpieces of classical and modern literature, while Verdi's choice of subjects — of late years — certainly furnishes no instance of those "degraded alliances" of which Mr. Hutchings speaks. Indeed, as he himself admits, "at present the composer is as often as not a more or less competent critic." And he supplements this admission by the bold remark that the instances of Schumann, Berlioz, Liszt, and Wagner "show little more than that in days of widely diffused education even musical genius lacks the opportunity, or can hardly dare, to be ignorant." We take it that the advance, assuming that it is an advance, is not confined to music alone, but to other callings, and that the average level of general culture to be found among, say, doctors, greengrocers, and commercial travellers would exhibit a similar elevation in the course of the last hundred years. The danger that besets a musician now-a-days is not so much that of knowing too little outside his own sphere as of knowing too much. It is so hard for him to isolate himself, and, as an illustrious writer once said, "though conversation may enrich the intellect, isolation is the true school of genius." Some well-known modern musicians have presented the extraordinary spectacle of men who combined musical composition with special scientific studies—Borodin and César Cui are, perhaps, the most remarkable cases in point. And one cannot help feeling that this terrible *enchevêtrement*, as Daudet calls it, of modern life tells against the quality of the work produced. One would not be in the least surprised now-a-days if a fine Symphony were to be written by the author of an exhaustive work on bimetalism, or if a Senior Wrangler were to compose a particularly lurid one-act opera. As a proof of our versatility, it is no doubt very gratifying; but one is sometimes beset by the awkward suspicion that if we were not quite so "good all round" we might go considerably farther in special directions.

Two men distinguished in musical art, whose names are associated, in different ways and a different degree, with the music of Handel, have celebrated their seventieth birthday last month—we are referring to Dr. Friedrich Chrysander and Herr Julius Stockhausen. Dr. Chrysander, who was born on July 8, 1826, has been for the last thirty years a resident of Bergedorf, near Hamburg, where he has founded an establishment for the cultivation on a large scale of market fruit and roses, and in the midst of which exhilarating surroundings he has written a part of his, as yet unfinished, Handel biography, and has added volume upon volume to his famous critically revised edition of the complete works of the master issued by the German Handel Society. Only two

more volumes remain to be added, and the task is done; how well done all musicians know. Then, doubtless, Dr. Chrysander will take up his Handel biography again, which has yet to deal with the most important portion of the master's career, and the necessary material for which he has long since collected. For the modest and genial *savant* of Bergedorf is still full of work, and enjoying, we believe, excellent health. May he long continue to do so!—Julius Stockhausen was for a long time by far the most accomplished oratorio singer and Handel interpreter in Germany, as well as an unrivalled *Lieder* singer. But he was, and is, much more than that, and those who have had the privilege of studying under him the choruses of Handel—or, for the matter of that, of Bach—and of witnessing the performances conducted by him at Hamburg and at Berlin, know how thoroughly all-round a musician the great German baritone is. He conducted the Philharmonic Society and the Singakademie in Hamburg in the sixties, and as conductor, from 1874 to 1878, of the Berlin Sternsche Gesangverein, raised the performances of this institution to a standard of perfection which it has not since been able to approach. Since 1879 Herr Stockhausen has directed a *Gesangschule* in Frankfort-on-the-Main, amongst his many distinguished pupils being M. Johannes Meschaërt, whose interpretation of the baritone solos in last year's Mayence performances of Handel's "Deborah" and "Hercules" (in Dr. Chrysander's version) was so greatly appreciated. Julius Stockhausen numbers a great many admirers amongst the older generation of concert-goers in this country, who will hear of his celebration, on the 22nd ult., in full vigour of body and mind, of his seventieth birthday, with sincere satisfaction.

MANAGING committees of prominent musical societies seldom have a more difficult and delicate task to perform than when they are called upon to elect a conductor. Not only is it important that a thoroughly competent musician should be chosen, but it is equally desirable that such an one should excite the confidence of the members and the public. Such was peculiarly the case in the election of a conductor to take the *bâton* at the Albert Hall from the hand of the late Sir Joseph Barnby. Music-lovers expect much from the Royal Choral Society. They have had it in the past, and their demands are likely to be equally exacting in the future. The choristers also have a high opinion of their abilities, collectively and individually, and recognise their responsibility to sustain the reputation which the choir gained under the direction of its late chief. The anxieties of the Committee consequently were doubtless considerably allayed when Professor Bridge intimated that he was willing to be a candidate for the post, the manifold duties of Sir Alexander Mackenzie making it impossible for him to continue to direct the choir after the close of the recent season. Professor Bridge's appointment is a matter for mutual congratulation. No man is more fitted, by talent, training, and experience, to occupy the position. Like his predecessor, he is an organist—itsself no slight guarantee of ability—his musical compositions are widely known, and on several occasions he has shown his power to conduct large choral bodies. Moreover, his Gresham lectures have made him one of the most popular men in the art world of London, and his keen sense of humour and readiness of speech ensure his speedily gaining the allegiance of the Kensington Gore choristers. The Committee of the Cardiff Festival of 1898 is no

less to be congratulated on the appointment of Mr. Frederic H. Cowen as conductor. Mr. Cowen's music has travelled round the world; his songs are to be found wherever St. Cecilia is worshipped; and amateur choral and orchestral societies are indebted to him for many charming works which are too well known to require naming. Moreover, the ability with which he has discharged his duties as successor to the late Sir Charles Hallé would alone justify the action of the Cardiff Committee. In short, two important appointments have seldom been made that have created so much satisfaction in the music-loving world, and the future should be rich in artistic results.

THE enthusiasm which attended the early performances of Mendelssohn's "Elijah" in England soon found its way across the Atlantic. Within a few months of the publication of the oratorio in London, "Elijah" was performed at Boston on nine successive Sunday evenings! The actual dates were February 13 to April 9, 1848, inclusive, and the performances were given by the now venerable Handel and Haydn Society of Boston. The conductor at that time was Charles Edward Horn, the composer of "Cherry Ripe." There were six rehearsals for the first representation, and the orchestra and chorus numbered nearly 200 performers. "Such a success," we are told, "was never before known to attend a first performance. The hall was crowded, and the applause, not customary on Sunday nights, hardly restrainable." A newspaper called the *Chromatyle* criticised the exponent of the Prophet's part in words which deserve to be quoted: "Mr. Ball, who made his *début*, sang with feeling, power, and dignity; but in 'Is not His word' he wanted fire; in a word, his musical boots were a little tight." The critic might have continued his leathery similes by speaking of some of the other vocalists as singing with or without "soul"; of a certain voice in regard to the "upper" notes, and so on.

THE excellent "History of the Handel and Haydn Society," Boston, Mass., from which we have extracted the above information, says that the success of the "Elijah" performances was due in a great measure to the said Mr. Ball, who sang gratuitously. Three years later, in 1851, the Society presented him with a purse containing "a hundred dollars in gold" and a watch. On the latter was inscribed: "With best wishes for your health and prosperity, and our hopes that your purse, like the widow's cruse of oil, may fail not, till Time, in his course round the dial of your watch, shall find you, like the Elijah of old, ready to die. We remain, &c." The "History" also records that John Liphert (*sic*) Hatton sang the tenor solos in "The Messiah" and "Elijah" at the Society's Concerts in 1848 and 1849. Those who remember J. L. Hatton in his later days can hardly realise the jovial musician as an exponent of the tenor music in these two favourite oratorios.

ONE of our contemporaries recently published a highly interesting supplement in the form of a nearly complete list of the programmes of the Philharmonic Society from the first Concert, on June 17, 1813, to the end of the present season. An examination of this catalogue (which only lacks one programme) reveals many striking facts. The Society has given, during its eighty-four years of existence, 642 Concerts of the best instrumental music, and one naturally looks to see how the greatest of all symphonic writers

has been represented there. Beethoven's name occurs, in fact, 834 times in 597 of the programmes. Most of those from which it is absent were of a special character, either containing one large choral work or being devoted to the compositions of some particular composer. On 410 occasions has one or other of the Nine Symphonies been performed. Nine performances are without particulars, but outside these the C minor was played sixty-eight times, the Pastoral sixty-seven, and the A major sixty. The others indicate their relative popularity thus: No. 4, in B flat, forty-six times; No. 8, in F, forty-five times; No. 3 ("Eroica"), forty-three times; No. 2, in D, thirty-nine times; No. 1, in C, nineteen times; and the "Choral" only eight and a half times, in spite of the fact that it was specially written for the Society, which should have been so proud of the fact. The explanation of the fraction is that on one occasion only the *Scherzo* and last movement were performed. On March 25, 1816, was played a "Finale MS. composed for this Society, and never before performed"; but whether this was the "Namensfeier" Overture or the unhappy "Battle" Symphony it is impossible now to ascertain. On March 21, 1825, was produced the Choral Symphony, described as a "New Grand Characteristic Sinfonia, with Vocal Finale." Altogether as noble a record of art-work as can be found in this world.

THE Arietta "L'espoir renaît dans mon cœur," at the close of the first act of "Orfeo," though acceptable to the public, has often tried the patience of critics zealous for dramatic propriety. Yet the latter felt somewhat consoled when they read that Gluck, to gratify the vanity of a vocalist, introduced the air in question, but merely borrowed it from an Italian contemporary. Gluck himself was accused of appropriating an air from one of Bertoni's operas, but he made no reply. Early in the sixties Berlioz returned to the charge, and proved to his own satisfaction, and to that of many of his readers, that Gluck had borrowed it from Bertoni. But now M. Saint-Saëns tells us just the contrary in the *Revue de Paris*. Berlioz gave reasons for his assertions; M. Saint-Saëns, in an article on "Orphée," merely states that recent investigations prove that the air in question was written, not by Bertoni, but by Gluck. The matter is of interest, and it is to be hoped that the eminent French composer will vouchsafe further details. It seems most unlikely that M. Saint-Saëns would make such a bold statement unless he was prepared to back it up by strong evidence.

It is curious to note that Bertoni produced an "Orfeo," after Gluck. A perusal of the score shows that he evidently copied his great contemporary, yet so cleverly that no formal charge of plagiarism can be brought against him. The air in question is, however, not in the opera, nor any imitation of it; the first act concludes rather in the spirit of Gluck's Italian version produced at Vienna.

If it be true that Bertoni appropriated the "Orfeo" air for his "Tancrède," he was, at any rate, not the only composer who was tempted to pick a page from Gluck's score. Philidor appears to have done the very same thing. Handel, as we all know, was in the habit of taking and using other men's thoughts, but he returned them to the musical world so improved, so polished that it would not be fair to

compare him with the common garden robber of the Philidor, and perhaps we shall have to add, of the Bertoni species.

THE Spring Concert season in America, so we have heard it seriously stated on expert authority, suffered materially from the prevailing cult of the cycle, and the same complaint has been latterly heard in London. Nine-tenths of our metropolitan concert-goers are ladies, and the enormous increase in the ranks of feminine votaries of the wheel has certainly been the great feature of cycloedom within the last year. The new hobby, however, operates disadvantageously to music in more ways than one. It not only lures ladies from the concert-room, and induces them to spend their leisure and their pocket money on pastime instead of art, but it is already alleged to be impairing the dexterity and suppleness of their digits. An expert in palmistry has discovered that "the bicycle hand is a thing of ugliness and a horror for ever. It becomes flattened, bulges out at the sides, gets lumpy and out of shape, and the fingers all become crooked," results which are due to the habit of clutching the handle of the machine. We have not yet seen in any of the medical papers whether the practice of bicycling exerts any influence, deleterious or otherwise, on the human voice; but of its popularity amongst operatic vocalists there can be no longer any doubt. Only the other morning we saw Kurwenal gaily careering down Pall Mall.

OF course it stands to reason that instrumentalists, in comparison with vocalists, are considerably handicapped, as regards indulging in athletic pastimes, by the necessity of keeping their fingers supple. It would never do for Mr. Borwick to keep wicket to Richardson's "expresses," or for Sarasate to field point when Mr. Stoddart is batting. Still there are open-air pastimes in which even instrumentalists can take part in moderation, notably golf, and we are glad to see that at the recent match at Furzedown, the musicians, though defeated, made a very fair show against the actors. Conductors and composers, so long as they are in the happy position of being able to devote themselves exclusively to conducting and composing, suffer from no such drawbacks as those inherent in the status of instrumental performers. Indeed, one can well imagine Herr Mottl attaining to eminence as a heavy-weight boxer or a forward in the Rugby game.

LONG has war raged between intellectualists and emotionalists, and, according to a man's temperament, so will he incline towards the one or the other side. Herr William Wolf, in his recently published first volume of "Musik-Aesthetik," lays stress on the important rôle which emotion plays in the art of tones. Some object that the feelings which music excites are indefinite. Our author retorts: the feelings are definite enough, only language is inadequate to describe them. Others, again, complain that music cannot explain the causes of the feelings which it awakens. He answers: music expresses feelings, not thoughts. Herr Wolf recognises, with Spencer, that "no kind of feeling, sensational or emotional, can be wholly freed from the intellectual element"; only he bids us notice that the subject-matter on which intellect is engaged is feeling itself, and not circumstances and thoughts connected with the external world. He is speaking, naturally, only of pure instrumental music. Our author analyses Beethoven's C minor Symphony, and more particularly the opening



movement, with regard to its emotional contents. We are shown how feelings are expanded, grouped, contrasted; how, in fact, the laws which govern the world of thought, govern also that of feeling; the plan of nature is everywhere the same. With Beethoven, however, the emotional contents were determined by pre-established forms, and by laying too much stress on the former, Herr Wolf becomes almost as one-sided as those who see in music nothing but form. The art of tones is a mysterious combination of emotion and form, and any attempt to enhance the one at the expense of the other is an exaggeration. Considering, however, the intellectual tendency of the present age, and the attention paid to the technical analysis of music, Herr Wolf's "Musik-Aesthetik," written in a wonderfully clear and simple manner, may prove a useful antidote.

MATTERS move so fast in this rushing age of ours that what is hinted at in joke one day is a *fait accompli* a few weeks later. Thus it was only the other day when Mr. Asquith, M.P., facetiously expressed the opinion that the amenities of Parliamentary life would be greatly promoted by the occasional interpolation of a "musical hour." Well, this suggestion has already been carried out, thanks to the enterprise of Sir George Osborne Morgan. That amiable baronet was acting as *cicerone* at St. Stephen's to a party of Welsh constituents, and on their expressing a desire to signalise the occasion by an outburst of melody, accepted the responsibility of the innovation. The Welshmen sang several national songs and hymns—they ought to have played the Dead March in honour of the illustrious promoter of the Burials Bill—and departed; not, however, without having attracted the attention of Mr. Richards, M.P., who subsequently asked at question time whether the privilege of singing at St. Stephen's was reserved exclusively for Welsh choristers, or whether arrangements could not be made for performances by London choirs as well. For our own part, we cannot hail the prospect of parliamentary concerts with equanimity. Music does not gain from association with politics. Members are already adequately provided with recreation in the shape of tea parties on the terrace. The Whips find their work hard enough as it is; think how difficult it would be to bring in their men if the Royal Choral Society was singing on the terrace.

We learn from Mr. C. Dobson Collett that, at the weekly meeting of the Travelling Tax Abolition Committee, at Essex Hall, on the 20th ult., the following Memorial Notice was resolved upon: "Again our ranks are thinned by death, and, by no means for the first time, our loss extends far beyond our limited circle. Alfred Novello died on July 17 (*sic*), 1896, at Genoa, in the eighty-sixth year of his age. He had retired some years from the musical world, to which he had been so great a benefactor. His membership of our Committee was, in his retirement, only a reminiscence of his active services in his earlier life. He was an earnest though not a prominent member of the Anti-Corn Law League, and, as the Treasurer of the Association for the Repeal of the Taxes on Knowledge, he was the backbone of the undertaking; not only by his wise, kind, and prudent counsels, but by the generosity with which he supplied whatever funds were required: a generosity without which the movement might have broken down, and the Newspaper Stamp might perhaps have survived till this day."

## FACTS, RUMOURS, AND REMARKS.

A NOTTINGHAM paper issued on Monday, the 20th ult., contained a critical notice of a musical service which did not take place till the Sunday following. This is go-ahead journalism indeed!

It is too late to mention as news the amalgamation which has taken place between the Leeds Philharmonic Society and the Leeds Subscription Concerts. But there is always a time for sincere congratulations upon any attempt to show that union is strength. Congratulation, however, must be provisional to some extent. I have known musical amalgamations which, the stimulus of rivalry being lost, resulted simply in lethargy. It is for the Leeds people to guard against any approach to such a result, and I hope for them all success in their efforts to avoid it.

MR. BANTOCK PIERPOINT sends particulars of a very interesting match. He writes:

It may interest you to know that, on the 2nd ult., a golf match was played between a team of vocalists and a team of actors. Mr. Rutland Barrington got together the actors and I the singers.

The match was played at Tooting Bec, by kind permission of the Committee, who had made us all members *pro tem*.

The sides were as follows:—Vocalists: Mr. Norman Salmond, Mr. Plunket Greene, Mr. Bantock Pierpoint, Mr. W. A. Peterkin, Mr. Arthur Wills, Mr. Sydney Jamieson, Mr. Dalgety Henderson. Actors: Mr. Herbert Ross, Mr. H. Reeves Smith, Mr. Rutland Barrington, Mr. Lewis Waller, Mr. W. H. Denny, Mr. Du Maurier, Mr. Allan.

In the morning singles were played, when the actors finished with five holes to the good; but in the afternoon, in foursomes, the singers were eight holes to the good, thus being three holes to the good on the day's play.

It was altogether a most enjoyable day, and it is hoped to make it an annual match.

"So mote it be."

SINCE the remarks upon "To Anacreon in Heaven," which appear in another column, were written, a letter of enquiry from Mr. Hubert P. Main, of East Ninth Street, New York, has come under notice. Mr. Main desires to know when the Anacreonic Society was founded. For myself, I cannot answer without further research. Mr. Main is not under the delusion which afflicts Mr. McLaughlin, and he speaks of the song as "said to have been set to music about 1765 by John Arnold; also accredited to John Stafford Smith between 1770 and 1775; and to Mr. Bannister about 1792." He adds: "The music was published in the fifth book of 'Canzonets, Catches, &c.' between 1770-1775, words by Ralph Tomlinson; also in 'A select collection of the most approved English, Scots and Irish Songs, London: 1788' (words only, not words and music); also in 'Edinburgh Musical Miscellany,' 1792."

MR. WILLIAM F. BIDDLE has been putting to himself, and answering, in the *Atlantic Monthly*, the question whether opera can be true to life. The query seems to me wholly futile, and is sufficiently "sat upon" by a writer in the *Boston Transcript*, who says:

Mr. Biddle's arraignment is simply a tenuous re-assertion of the old Philistine plea in opposition to the stage as the perpetrator of untold offences against so-called "reason" and "common-sense." Why does not Mr. Biddle come out plainly and denounce opera solely because it is "not true to life"? Of course opera is not "true to life." Its



ideality forms its very basis; it is full of artistic conventions which may or may not be "crimes against nature," as Mr. Biddle gently calls them, and it may be arraigned before the court of reason, if anyone chooses to attempt so futile a task. As well destroy all sculpture because it only partially represents life; as well burn all our paintings because they are restricted to the conventions of canvas and colour; as well annihilate our poetry because its relation to reality and nature is narrowly circumscribed by the necessities and conventions of language.

It may be in recollection that at a recent Concert of the Ryde Musical Society, Dr. Parry's "Blest Pair of Sirens" was endorsed by the conductor, Mr. J. Godfrey Luard. That gentleman has since written to the local press explaining his reasons for an unusual step. He says, *inter alia*:

Dr. Parry has often insisted, at his Lectures, on the desirability of repeating music that is heard for the first time, unless it is so simple as to be easily intelligible at the first hearing. I mentioned this at the Concert, and then said that I was going to ask the members of the Musical Society to be kind enough to repeat the work for the benefit of those among the audience who wished to make some effort to understand it. I am well aware that this course was not usual, and was likely to be distasteful to those who have a dislike to anything unconventional; but, as was pointed out by THE MUSICAL TIMES, there is precedent for it, and precedent which would probably be followed by many, were it not that they are afraid of meeting with opposition and adverse criticism from those who prefer to misinterpret their motives.

It is better, I should say, not to make experiments upon an audience, to whom they would hardly be recommended because of unconventionality. There is no argument in an epithet.

A LADIES' Committee has been formed in connection with the approaching Bristol Festival. Are there enough ladies free from the "bike" craze to guarantee a quorum?

THE Exeter Oratorio Society is this year celebrating its jubilee. The organisation dates from October 22, 1846, when about twenty gentlemen met, under the presidency of Mr. Michael Rice, and took the preliminary steps. Congratulations to the Society on its long life and prosperity.

THE Printer's Boy, lazy of late, has just resumed operations, this time on the *Ormskirk Advertiser*. He makes that respectable journal mention the performance of a piece called "Cugis's Animum," by Rossini!

MR. CHARLES WOOD writes to the *Catholic Times* advising the engagement of Catholic organists in churches of the Roman communion, they being more likely to "understand the mind of the Church with regard to the music better than those Protestants and Freemasons, who in so many instances succeed in obtaining these appointments." Very likely, but what on earth has the harmless masquerading which constitutes Freemasonry in England got to do with the matter?

THE cause of music in the army is now served by four brothers out of six who wear the Queen's uniform. They are: George Augustus Iddenden, born November 28, 1871, serving in the 14th Hussars as a musician; John Morris Iddenden is a musician

in the 1st Royal Dragoons, and was born November 16, 1874; Francis Charles Iddenden, born February 12, 1878, is with the 9th Batt. Field Artillery, at Agra, India, as a trumpeter; Harry Hector Iddenden, born December 14, 1881, is a musician in the 1st Royal Dragoons.

A WRITER in the Welsh *Baner* has had the bad taste to express himself in terms of which the following translation appears in the *Western Mail*:

We could have done without the praises "Cadvan" bestowed upon the gentry who patronised the Eisteddfod. To a Welshman, who loves his language and country more than the smiles of the Saxons, the protest of the crowd against English was very agreeable. We wish to draw attention to an incident in connection with the chairing of the successful bard on Thursday, which we hope will not again happen on the platform of the national festival of a nation that has fought so heroically for ages against the arrogance of the Saxons. Some of the bards, noticing that Sir Watkyn Wynn—the president of the day—Lord Mostyn, and others, had not returned after the adjournment, the Archdruid and other bards wished to postpone the ceremony until their arrival. We do not begrudge to the baronet of Wynnstay, or the lord of Mostyn, the respect that is due to them, but the dignity of the Eisteddfod must not suffer to suit the convenience of any aristocrat, whoever he may be.

This is baneful stuff at a moment when the Eisteddfod needs wisdom in council and unity amongst its friends.

AN art-publisher in Dresden is trying to get a hold upon the English market. Very good, but I hope his pictures are better than his English, of which the following is a sample:

"The house is my world." Mindfully of those words I have it made to my problem to conduct in the trade to the adorning of this home charming newnesses in wall-decorations in beautifully and elegant plushframe with silk-lace to be suspended.

These are chosen to bring forth agreeable and effectually alternations in the decoration and adorning of the rooms, and to restore all the other kinds of pictures.

I am quite convince, that those my newnesses will find a good reception, because they are without any concurrence in the foreign country. Samples are to be required to any price and to any time. I am expecting with pleasure yours estimable orders and remain, yours very truly, —

IN the "Choir Corner" of the *Grace Church Visitor* (New York) I read: "Our seventy-third choir festival service took the character of a memorial service in recognition of the great work in the cause of Church music of the late Sir Joseph Barnby, of England. All the hymns, chants, canticles, and anthems were selected from the compositions of the talented composer. The principal numbers were Magnificat and Nunc dimittis in E; anthem, 'O, how amiable,' and the great 'Gloria Patri' march and chorus in D, which closes Barnby's superb setting of the 97th Psalm."

GRACE Church sends its choir, men and boys, into camp for their annual holiday. This summer the tents will be pitched "in the heart of the greatest forest in America, scores of miles from cultivated farms, with the nearest house a dozen miles away." The boys wear uniform on these outings—a navy blue sweater, double sailor collar, white stripes, navy blue knee pants, red belt and cap. Is it wise to permit them to equip themselves with air-guns and Winchester and Ballard rifles?

JOSEPH BENNETT.

## ROYAL OPERA, COVENT GARDEN.

Boïro's "Mefistofele," a work which holds the boards, though it has never become exactly popular, was revived on the 1st ult., with M. Edouard de Reszké in the title rôle, and Miss Macintyre as *Margarita* and *Helen*. A work which depends so much for its success on artistic mounting and careful stage management can never make its full effect when it is given once in three or four years; still, there were many excellent points about the performance. M. de Reszké's invincible *bonhomie* handicapped him in certain scenes, but in the main his impersonation was most effective, while his singing was as superb as ever. The *Margarita* of Miss Macintyre, again, is quite one of her happiest achievements, and in the prison scene she acted and sang with a pathos and fervour that were most impressive. Signor Cremonini sang very pleasantly as *Faust*, but his reading of the part lacked passion until the Epilogue, in which he displayed welcome and unexpected force. Madame Mantelli and Signor Rinaldini completed the cast, and Signor Mancinelli conducted with spirit and sympathy. The scenery was excellent, and the chorus sang very fairly; but the stage management left a good deal to be desired.

On the following night "Carmen" was given for the first time this season, Mdle. Zélie de Lussan making her *entrée* in the title rôle. Her impersonation, which was always clever and effective, has gained in breadth of style, and is no longer so feverishly restless as it used to be. The final scene was acted with perhaps an excess of violence, but with this deduction Mdle. de Lussan emerged from the ordeal of inevitable comparisons with credit—even with distinction. Her voice was in excellent order, and she sang with charm as well as fluency. The *Don José* of M. Alvarez was powerful and impressive, both vocally and histrionically; Signor Ancona sang admirably as *Escamillo*, though his make-up violated the traditions of the bull-ring; and Madame Eames made a graceful and plaintive *Michaela*. The minor parts were fairly filled and the opera showily mounted.

At the second performance of "Aïda," on the 10th ult., a new-comer, Signor Lucignani, made his *début* as *Radames*. We regret to be unable to pronounce him an acquisition to the Covent Garden Company. Neither as regards voice nor physique is he adequately equipped for the part of a heroic tenor. Miss Macintyre sang with considerable success as *Aïda*, Madame Mantelli was a conscientious and efficient *Amneris*, and Signor Ancona and M. Edouard de Reszké shone conspicuously above their colleagues by their fine singing in the parts of *Amonasro* and *Ramfis*.

Massenet's "Manon," given on the 16th ult., was undoubtedly the finest performance of that work yet given in this country. Madame Melba, who assumed the title rôle for the first time on the English boards, if she hardly realised the irresponsible capriciousness of the heroine, sang with incomparable beauty of tone and felicity of execution. The *Des Grieux* of M. Alvarez, again, was consistently excellent, and in the scene at St. Sulpice he provoked genuine enthusiasm by his impassioned declamation. Extremely effective aid was lent by M. Plançon as the elder *Des Grieux*, by M. Albers as the rakish *Lescaut*, by M. Jacques Bars as *De Bretigny*, and by that excellent comedian, M. Gillibert, as *Guillot*. Full justice was done to the delicate instrumentation of M. Massenet's score by the band under the able direction of Signor Mancinelli.

In the "Huguenots," which was given in a severely abridged form on the night of the 18th ult., Signor Lucignani was given a second trial in the rôle of *Raoul*, but it cannot be said that he succeeded in improving upon the impression created at his first appearance. Madame Melba sang brilliantly as the *Queen*, and Madame Albani displayed all her wonted earnestness in the part of *Valentina*; but Mdle. Brazzi was only moderately successful as the page. The lack of a first-rate contralto has been seriously felt throughout the season. M. Plançon, as *Marcel*, was as dignified and sonorous as usual, Signor Ancona sang excellently as *Nevers*, and Mr. Bisham's assumption of the rôle of *St. Bris* was full of promise. The choruses were sung with a good deal of rough vigour—the tone of

the men's voices in the "Rataplan" was quite painfully strident—and the whole performance directed somewhat perfunctorily by Signor Bevignani.

"Don Giovanni" was mounted on the 23rd ult., when Madame Albani and Signor Ancona respectively sustained, for the first time, the parts of *Donna Anna* and the *Don*.

## THE BAYREUTH FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

Bayreuth, July 22.

It is a little less than a quarter of a century since the foundation-stone of the Wagner Theatre at Bayreuth was laid with all due ceremony, and not quite twenty years since the first performance of the "Nibelungen" trilogy, on August 13, 14, 16, and 17, 1876. Since that year, in which three cycles were given at a serious financial loss, the "Ring" has not been heard here, although it has made its way all over the civilised world. It was most fitting to celebrate the twentieth year of its existence by a revival of the work, upon which all the pains should be bestowed that have made memorable the successive productions of "Parsifal," "Tristan and Isolde," "Die Meistersinger," "Tannhäuser," and "Lohengrin." This year's performances are the first to which the title of "revival" can be properly applied, and it is satisfactory to find that, on the whole, the principles adopted by the master's representatives are to be commended; no slavish adherence to the details of stage arrangement has turned Wagner's fine pictorial imaginings into cold and conventional replicas; and, on the other hand, the traditions started in 1876 have been duly respected.

To enter into the merits of the work itself in the present year of grace would be quite unnecessary, but it may not be entirely superfluous to point out to those readers of THE MUSICAL TIMES who rarely have the opportunity of hearing the cycle on four consecutive days, the enormous increase in interest, beauty, and musical clearness which result from the performance under the conditions designed by the author. The all-essential recognition of the crowd of "leading motives" is assisted, to a degree that can hardly be realised, by this arrangement, which allows them to be gradually assimilated, from those which are introduced, with a decision and clearness that admit of no mistake, in "Das Rheingold," down to the highly complex web of varying emotional factors that has been woven by the time the final drama is reached. That the conditions not only of the Bayreuth theatre, with its perfect acoustic properties and its unconventional surroundings, but of the ordinary life in the dull Bavarian town, materially assist the mental faculties of those who attend the performances, cannot be doubted for a moment, and even those who long ago went through the requisite preliminary studies of the scores receive new light upon them from the way in which they are given here. One great secret of the impression they produce is that they are given entire, so that, in accordance with a principle that is only just beginning to be understood, so paradoxical does it at first appear, the works seem actually shorter than they do when hewed and hacked about in deference to the wishes of a fashionable London audience. The old sneer, levelled against every great opera-writer from Mozart downwards, that the statue is placed in the orchestra, the pedestal upon the stage, may seem almost justified in these performances; for, although the proportions between the voices and instruments are so perfectly preserved that the latter never come within measurable distance of overpowering the singers, yet the general standard of the vocal performances is so low, and that of the orchestral playing so high, that the latter cannot fail to make the deeper impression. And to hear Herr Richter conduct the trilogy is to receive a pleasure that can never be surpassed or forgotten.

The standard of the "Rheingold" performance, given on the 19th ult. for the first time, was exceptionally high, and the scenic effects, which are here of the utmost importance, were completely successful. Here, and in "Die Walküre," the *Fricka* of Miss Marie Brema was an impersonation of very remarkable beauty, both vocally and

dramatically. Herr Carl Perron, as *Wotan*, began without making much impression, but on the third day, in the disguise of the *Wanderer*, his singing was far better, and his acting more dignified than before. As *Alberich*, Herr Friedrichs achieved a distinct success, though he is *par excellence* an actor rather than a singer, and his *parlando* delivery of the part becomes a little tiresome in certain passages. Both he and *Mime* (Herr Breuer, a student of the Bayreuth school of dramatic singing) made their greatest effect in "*Siegfried*," in the second act of which their dispute was given with splendid vigour and point. In all the smithy scene of the latter drama, Herr Breuer made the most of the part of the timid, malicious dwarf, and, considering that it was his first appearance in public, his success must be pronounced complete. Another pupil of the Bayreuth institution, Herr Burgstaller, who was only allotted the part of *Froh* in the first cycle, has an admirable tenor voice and capital stage presence; the great things expected of his *Siegfried* were realised sooner than could have been hoped. The chief sensation of the opening night was the *Loge* of Herr Vogl, not on account of its novelty, for it is the only impersonation remaining from 1876, but on the score of its artistic maturity and the extraordinary animation of the actor, whose voice, so far from having suffered from the ravages of time, is in far better condition than it was a few years ago. As the two giants, Herren Elmlad and Wachter were first-rate; the latter also sang the part of *Hunding* on the second night with success. Frau Schumann-Heink's beautiful mezzo-soprano voice was of great service in the weird music of *Erda*, and the three Rhine-maidens were delightfully represented by Fräulein von Artner, Rösing, and Fremstad. The scene in which they appear is now a triumph of stage illusion, and the first of many beautiful pictures exhibited this year for the first time. The wild heath in the second act of the "*Walküre*" and the first scene in the last act of "*Siegfried*" are of quite remarkable beauty, and the effects of cloud and storm, and of lighting generally, are still unsurpassed.

In "*Die Walküre*" the guilty twins were impersonated by Herr Emil Gerhäuser, whose entire want of phrasing and *cantabile* spoil many of the finest passages in the drama, and Frau Sucher, whose *Sieglinde* must rank with her finest assumptions. The intensely expressive manner of singing and acting the pathetic love music, the self-abandonment to all-powerful fate, the delineation of a terror that almost reaches frenzy in the second act, and, above all, the rapture with which she receives the news that *Brünnhilde* gives her of the future birth of *Siegfried*, one and all were points of the highest excellence, and as the glorious voice still retains all its power and very much of its rich quality, the performance was in every way a memorable one. Beside it, the *Brünnhilde* of Frau Lilli Lehmann-Kalisch seemed, on the "*Walküre*" evening, comparatively tame. The music was finely sung, but the acting was stiff and inexpressive, and in many passages the singer showed herself to be scarcely letter-perfect. In "*Siegfried*" she was much better, and, in the final duet, which is the dramatic and musical climax of the whole trilogy, her magnificent singing carried all before it; the breadth of her phrasing made the audience forget, or pardon when this was impossible, the want of inspiration in her gestures. The difficult concerted music of the "*Walküren*" was admirably sung, and the effect of the "*ride*" was a good deal better than usual, the management being quite successful, as the figures in the sky were only seen indistinctly, and were moved in different directions through the clouds.

Herr Grüning, the *Siegfried* of the third day, is a very capable singer as German tenors go, and he has the important advantages of a good figure and gestures that are always expressive. On the whole, the performance of this work was the most perfect of the cycle, for all the artists were at their best. The Dragon, too, was by no means ridiculous, though his whole body was exposed to view. The utterances of the wood-bird were fairly well sung by Fräulein von Artner, though the words could not be distinctly heard.

Those who attended the first cycle had a welcome opportunity of seeing two *Siegfrieds*; for a short time before the commencement of "*Die Götterdämmerung*" the

news was circulated that Herr Burgstaller would sing. The first public appearance of this young artist in so important a part was a complete success. In addition to the fine, manly quality of voice, he possesses the indefinable element of personal charm; and in all the music, but more especially in the pathetic narration just before the hero dies, he made a wholly favourable impression. The *Brünnhilde* of Fräulein Lehmann was far better than on either of the preceding days, and in the tragic opening scenes, as the outraged wife of the second act, and finally in the rapturous utterances of the closing scene, she was splendid. The *Waltraute* of Fräulein Schumann-Heink was wholly delightful, and gave new beauty to one of the most pathetic scenes of the trilogy, which, for some reason or other, is always left out in London. Another noble scene is that of the Norns, which was splendidly given. The *Gutrune* of Frau Reuss-Belce is an impersonation of some charm, and as *Gunther* and *Hagen* Herren Gross and Grengg were entirely successful, the latter being one of the noblest assumptions of the trilogy. The *mise-en-scène* was excellent in every respect, the whole of the last act being superlatively fine.

For the four remaining cycles, beginning on succeeding Sundays, every seat has long ago been sold; the last, like the one just concluded, is to be conducted by Herr Richter, two others by Herr Mottl, and the remaining one (possibly) by Herr Siegfried Wagner. In the arduous parts of *Siegfried* and *Brünnhilde*, the artists already mentioned are to be relieved by Dr. G. Seidel, of Prague, in the tenor part, and Fräulein Ellen Gulbranson in the soprano rôle, a young Swedish singer whose appearance is awaited with interest. Other slight changes in the cast, which will be made from time to time, do not require notice in this place.

The ultimate result of this first cycle has unquestionably been to place "*Der Ring des Nibelungen*" in a higher position than it has ever occupied; of late years, imperfect and partial performances have tended, at least with English amateurs, to make them less enthusiastic about it than about any of the other mature works of the master; but restored to its original surroundings and given with all the care that the Bayreuth management can bestow, it speaks as eloquently as ever to those whose ears are open to impressions produced by modern dramatic music; and the wonderful drama, as it unfolds itself in its rational, if somewhat leisurely development, is felt to be nothing less than one of the supreme artistic creations of the century.

#### "ELIJAH" AT THE CRYSTAL PALACE.

THE annual performance of an oratorio at the Crystal Palace, under Handel Festival conditions, in those years in which the Triennial celebration does not take place, has become an important feature of the summer season. Mendelssohn's "*Elijah*" having been produced at Birmingham in 1846, the appropriateness of its selection for performance this year at the Crystal Palace was obvious. No oratorio has taken a deeper hold on English-speaking people, and how widely the work is still esteemed, was shown by the enormous audience which attended its interpretation on June 27, under the conductorship of Mr. August Manns. The oratorio, as sung on this occasion, differed in many important details from the version sung fifty years before. Mr. F. G. Edwards, in his valuable "*History of Mendelssohn's oratorio 'Elijah,'*" has shown that the composer began to improve his work almost immediately after its first performance. In a letter to Klingemann, dated December 6, 1846, Mendelssohn writes: "I have again begun to work with all my might at my '*Elijah*,' and hope to amend the greater part of what I thought deficient at the first performance. . . . The parts that I have already remodelled prove to me again that I am right not to rest until such work is as good as it is in my power to make it; even though very few people care to hear about such things, or notice them, and even though they take very much time; yet the impression such passages, if really better, produce in themselves and on the whole work, is such a different one, that I feel I cannot leave them as they now stand." How sagacious and truly "right" was Mendelssohn, Time, the greatest of all critics, has proved; and



no little of the widespread popularity which "Elijah" now enjoys may be ascribed to the composer's artistic conscientiousness. The unique conditions which prevail at the Crystal Palace when the great orchestra is filled by executants put the music performed to a severe test. "Elijah," however, came out of the ordeal triumphantly. Much of the success, of course, is to be attributed to the intelligence and abilities of the singers and the care and watchfulness of Mr. Manns. The huge choir was excellently balanced, and the tone of the voices very fine. The effect of the cry of the suffering people, "Help, Lord," was stupendous, and the body of tone with which the chorus "Thanks be to God" was delivered was almost overwhelming. Several passages in the magnificent series of Baal choruses were given with no less impressiveness, and the dramatic character of the music was most effectively recognised throughout. Mr. Santley was once more the incomparable exponent of the part of the *Prophet*, and sang with the greatest animation. Madame Albani rendered the principal soprano solos with her usual fervour, Miss Clara Butt's magnificent voice gave effective utterance to the chief contralto numbers, and Mr. Edward Lloyd sang in his usual finished style. The other soloists were Madame Clara Samuel, Miss Jessie King, Mr. Harper Kearton, Mr. Robert Grice, and Mr. W. H. Brereton, all of whom discharged their duties in a praiseworthy manner.

#### ROYAL ACADEMY OF MUSIC.

THE prizes gained during the past year were distributed on the 21st ult., at St. James's Hall, by Lady Glenesk. Before the distribution of the prizes Sir Alexander C. Mackenzie, addressing Lady Glenesk and the company, said he was happy to state, at the end of a most prosperous and highly satisfactory session, that they had every reason to be gratified at the results of their labours. Like every other art institution they had been severely touched by the sudden removal of several great artists—Leighton, Hallé, Barnby, and Sir Augustus Harris, than whom they had no kinder or better friend. The encouragement given to their students in the form of scholarships and exhibitions was increasing, and he was delighted to state that the Costa scholarship was now at last under the protection of the Academy. After acknowledging the kindness of other prize-givers, he alluded with regret to the loss of their colleague, Mr. W. H. Cummings, whom, however, he congratulated on his appointment as Principal of the Guildhall School of Music. In celebration of his jubilee as a professor, Mr. Walter Macfarren, for the purpose of perpetuating his name in the Academy, had given two gold medals, which would be awarded to the two best pianoforte students, male and female. Lady Glenesk then presented the prizes. The Charles Lucas silver medal, for the composition of a slow movement and Rondo for violin and pianoforte, to William H. Reed; the Musicians' Company's medal, for the most distinguished student in the Academy, to Percy H. Miles; the Parepa-Rosa gold medal, for the singing of a piece selected by the committee, to Clara Williams; the Sterndale Bennett prize (ten guineas), for the playing of a pianoforte composition by Sir William Sterndale Bennett, to Lily West; the Llewelyn Thomas gold medal, for declamatory English singing, to Ethel Newcombe; the Heathcote Long prize (ten guineas), for the playing of a pianoforte piece, to Claude F. Pollard; the Bonamy Dobree prize (ten guineas), for the playing of a violoncello piece, to Audrey E. Chapman; the Evill prize (ten guineas), for declamatory English singing, to Gwilym Richards; the Sinton-Dolby prize (five guineas), for singing a piece chosen by the committee, to Amy Sargent; the Rutson prizes (purses of six guineas), for clear enunciation of words and steadiness of intonation in singing pieces chosen by the committee, to Mary A. Howard (contralto) and Frederick B. Ranaow; the Louisa Hopkins Memorial prize (ten guineas), for the playing of a pianoforte piece, to Gertrude Peppercorn; Messrs. Robert Cocks and Company's prizes (purses of ten guineas), for the playing of pianoforte pieces, to Lily West and Charles H. W. Hickin; the Charles Mortimer prize (five guineas), for the composition of a Romance and Valse for pianoforte duet, to William H. Reed; the Goldberg prize (six guineas), for the best

rendering of a composition chosen by the committee, to Gwilym Richards; the Norman Salmund prize (five guineas), for the best rendering of a piece chosen by the donor, to Sarah A. Gomersall; Messrs. Hill and Sons' prize (a violin, with bow and case), to Stephen Champ; the Robert Newman prize (ten guineas), to Kate A. Field; and the Magpie Madrigal Society's prize (ten guineas), to Harriett C. Dixon.

The Orchestral Concert given by the students on the 20th ult., at the Queen's Hall, reflected great credit on the intelligence of the performers and the teaching staff of the Academy. Much interest was evinced in a setting for soprano solo, female chorus, and orchestra, by Mr. John B. McEwen, of a scene from Shelley's "Hellas." The composer has made but little attempt at "local colour," but his music is graceful and refined, and both the voice and orchestral parts show skill in contrapuntal writing and appreciation of effect. Miss Sadie Kaiser sang the solo prettily, and the choir and orchestra were manifestly animated by a desire to present the work of their fellow student in a favourable manner and secure its acceptance by the audience, in both of which aims they fully succeeded. The most successful of the pianists was Miss Gertrude Peppercorn, who played the solo part of Saint-Saëns's Concerto in C minor with remarkable firmness and intelligence. Mr. Charles H. W. Hickin gave a neat rendering of the pianoforte part of Schumann's Concertstück in G (Op. 92), and Mr. P. H. Miles displayed admirable command of the violin in Viextemps's Concerto in D minor. Miss Amy Sargent, Miss Louise Atkinson, and Mr. Robert Hyett each gave proofs of having studied under competent singing instructors; and Mr. H. C. Dixon attacked the big organ with considerable success in two movements from Guilmant's Sonata in D minor (Op. 42). A feature of the Concert was the performance of Grieg's melo-drama "Bergliot," the text of which was recited by Miss Maude Lupton. This lady failed to convey the full pathos of Björnson's tragic poem, but her declamation and gestures had much that is worthy of praise. Sir Alexander Mackenzie conducted with his usual care and ability, and is to be congratulated on the efficiency displayed by the forces he so successfully directed.

#### ROYAL COLLEGE OF MUSIC.

THE thirteenth annual general Meeting of the Royal College of Music was held, on the 17th ult., at Marlborough House. The Prince of Wales (President) occupied the chair. Mr. Charles Morley, M.P., hon. secretary, read the annual report of the Council to the Corporation, which showed the continued and steady progress of the College. The number of pupils—scholars and students—on the registers during the College year ending April 30, 1896, had been 414, and there were at the close of the year 322—viz., sixty-one scholars receiving free musical education and 261 students or paying pupils. The Prince of Wales, in proposing the adoption of the report, said: We find that the College is prospering, and I think under the able management of those who give so much of their time and attention to it, we may look upon this institution as a most useful one for the country. We have every reason to lament the loss of many kind friends, and I would specially refer to the late Sir William Gilstrap, who from the commencement has given the College very large sums, while we greatly regret the loss of Lord Leighton, Sir Joseph Barnby, and Sir George Johnson. With respect to the loss of Mr. George Watson, I could not improve upon the words contained in the report. I can only say that all who knew him must deeply regret his death. In his successor, Mr. Frank Pownall, I believe we shall find one who will successfully carry on his duties and walk in his footsteps. I have again to thank Mr. Samson Fox for his continued munificence. I think without his help we should not on many occasions have found ourselves in so prosperous a condition. I also have to thank those gentlemen who give their services as honorary officers and the Council, and especially have to congratulate Dr. Parry, the Director, in his first year of office, on the manner in which he has discharged his duties.



In following Sir George Grove, who for so many years was Director, I feel little doubt that Dr. Parry will do everything he can for the prosperity of the College. I have great pleasure in moving the resolution. (Applause.) The Prince of Wales then presented the Hopkinson gold medal for pianoforte playing to Mr. E. Howard Jones (Foundation Scholar) and the Challen and Son gold medal for pianoforte playing to Miss E. Gertrude King (Morley Scholar).

The pupils of the College have been so busy concert-giving since our last issue that we can only notice the most striking of their performances. Amongst these was the production, on June 25, of a new String Quartet in D minor, by S. Coleridge-Taylor, although, judged by the high standard of this gifted young composer's own previous achievements, it proved somewhat disappointing. Not that it displayed less unconventionality or constructive power, but it appeared less spontaneous in invention, and here and there it seemed to us as if Mr. Taylor were developing something like a mannerism, where he sacrificed beauty to obtain his favourite "barbaric" effects, as they have been termed. These remarks do not apply to the first movement, *Allegro agitato ed energico*, which is built on two fresh and engaging themes. The slow movement, a Romance and a Waltz, standing in place of the *Scherzo*, are as unlike the general run of romances and waltzes as can be, but they lack charm. The *Finale* is a set of ingenious and, in places, highly effective variations on a most melancholy but expressive theme. There is some capital, original music in these variations, but it is here that the aforesaid barbaric effects are laid on with somewhat too lavish a hand, so that they are liable to become monotonous. The performance, by Samuel Grimson, Maude Harper, Edward Behr, and Ethel Uhlhorn-Zillhardt was fair, but the tone was thin, the violoncello being sometimes all but inaudible. The programme included Mozart's String Quintet in G minor, some pianoforte solos well played by Miss B. Cerasoli, two songs by Dvůřák and Grieg (expressively sung by Miss Lily Thatcher), and part-songs for female voices for the choral class. The chief feature of the Concert of the 8th ult. was a remarkably good performance of Svendsen's String Octet. *Ensemble*, attack, expression, and emotional variety were alike excellent, and deserving of the highest praise. Miss Marie Motto led in admirable style. Brahms's Pianoforte Trio in C minor (Op. 101), Chopin's Pianoforte Sonata in B minor, thoughtfully played by Mr. William Trehearne; and Handel's "Ombra mai fu," in which Miss Ruby Shaw displayed a beautiful voice and good style, were contained in the programme.

A supplementary Concert, given on the afternoon of the 16th ult., at which a number of the pupils performed, each in his or her secondary subject of study, is hardly a proper subject of criticism; but attention may be legitimately drawn to a piece, entitled "Trials of an English Composer"—a "Decimino," that is, a piece for ten instruments, by T. Dunhill, a student of the College. This piece, which is a musical illustration of a poem by Fritz B. Hart, is practically what used to be known as a medley, and takes the form of a fantasia on various scraps of English and German popular tunes. It is only natural and right that in an institution presided over by the composer of the music to "The Frogs," musical humour should be allowed a place, and there is certainly some humour both in the conception and execution of Mr. Dunhill's piece; but having said so much, we may, perhaps, suggest that, for the present, the young composer would do well to continue his studies in the serious branches of his art, leaving the development of his humorous faculty till the time when his technical training shall be a good deal more complete.

An interesting, because unhackneyed, programme had been arranged for the final Concert of the term, which was, as usual, orchestral. It opened with a correct but somewhat unsympathetic performance of Schubert's "Unfinished" Symphony, and included the first Suite from Bizet's music to Alphonse Daudet's "L'Arlesienne"; Liszt's First Rhapsody; the air "O tu, Palermo," well sung by Mr. Harry Dearth; Ernst's difficult Concerto in F sharp minor, finely played by that clever young violinist, Mr. Samuel Grimson; and last, but not least, two excerpts

from Wagner's "Parsifal"—viz., the enchanting Chorus of Flower-maidens, from the second act, and the *Verwandlungsmusik* from Act III., which precedes the final scene of the wonderful "Bühnenweihfestspiel." The former piece, it will be remembered, is written for two groups of three soloists each and chorus in six parts, and presents difficulties to the singers for which only the exquisite beauty of the music can compensate. It was excellently sung, but the use of the original German words, well pronounced though they were, seemed to cause a slight lack of that "airy-fairy" grace which is so remarkable a feature of this unique conception. The orchestral excerpt, one of the most gloomy—not to say dismal—pieces of music which Wagner ever penned, is magnificently effective at Bayreuth, but seems out of place in a concert-room; yet we were thankful even for this reminiscence of the Festspielhaus. The orchestra, under Professor Stanford, was in excellent form throughout the evening.

The following exhibitions and prizes were awarded at the conclusion of the Midsummer Term, on the 22nd ult.: Council Exhibitions—£7 10s. to Muriel Foster (singing), £7 10s. to Edith E. Stapley (violin), £20 to Rosina Cerasoli (pianoforte), and £20 to Ada Thomas (pianoforte); the London Musical Society's Prize for singing to Robert E. Davies, and the Brinsmead Pianoforte Prize for pianoforte playing to Edith Foster.

#### THE ASSOCIATED BOARD.

THE annual distribution of certificates to the successful candidates at the London and Croydon centres of the Associated Board of the Royal Academy of Music and the Royal College of Music took place, on the 9th ult., at the Royal Academy of Music. The Duchess of Albany presented the certificates. On her arrival Her Royal Highness was received by Lord Charles Bruce on behalf of the Associated Board. His lordship stated that the successful candidates present came from two out of the 106 centres in the United Kingdom at which the local examinations were conducted. With reference to the London centre, by a very curious coincidence there was the same number of candidates entered this year as last year—namely, 521. It was also remarkable that the average of passes in the senior grade was in 1896 the same as in 1895—namely, 52 per cent. He was able to congratulate the candidates in the junior grade on a vast improvement in the number of passes, which showed 66 per cent., as against 61 last year. In honours the senior candidates had made a considerable advance, over 12 per cent. of those who had passed having taken honours, as compared with only 3 per cent. in 1895. On the other hand, the junior candidates had not done so well as in 1895 in honours, there having been a falling off of nearly 2 per cent. As to the Croydon centre, the entries this year had been fifty, as against thirty-seven last year. In the passes in the senior grade there had been an increase since 1895 from 40 to 54 per cent. He was sorry to say that in the junior grade there had been a very considerable decrease in the percentage of passes. Last year two senior and one of the junior candidates carried off honours, but this year they could only report one in the senior grade to whom that distinction had been awarded.

The annual general Meeting of the Board and of the honorary local representatives of the Associated Board of the Royal Academy of Music and the Royal College of Music was held, on the 17th ult., at Marlborough House. The Prince of Wales presided. Lord Charles Bruce (Chairman of the Board) read the annual report, which stated that the total number of candidates entered for various subjects at the local centre and the local school examinations from the first amounted to 29,847, as against 23,707 at the end of the previous year. In 1896 the candidates entered for the local centre examinations numbered 2,775, as against 2,488 in 1895. Of these ninety-one took up two subjects. The Prince of Wales, in moving the first resolution, said: I think we may consider the report we have heard read as highly satisfactory. I entirely endorse every word contained in the latter part, and we have to return our thanks to Sir Charles Ryan for having so kindly given his services as hon. auditor. I

would also say how deeply we regret the death of Mr. George Watson, and the pleasure we have in seeing his successor, Mr. Aitken.

In the evening the seventh annual dinner of the Associated Board was held in the Whitehall Rooms, Hôtel Métropole, Lord Russell of Killowen, Lord Chief Justice, presiding.

#### BANQUET TO MR. W. H. CUMMINGS.

RARELY has any musician been the recipient of so great a compliment as that paid to the new Principal of the Guildhall School of Music by his fellow-artists, at the Hotel Cecil, on the 16th ult., when over 200 ladies and gentlemen sat down to the Banquet in his honour. Very few names of eminence in the musical world were missing, and these few were represented by letters, including one from the Duke of Saxe-Coburg and Gotha expressing his regret that he could not attend and his sympathy with the object of the gathering. Sir Alexander Mackenzie presided, and was supported by Dr. Hubert Parry, Sir John Stainer, Sir John Hassard, Professors Bridge and Prout, Mr. August Manns, Mr. Randegger, Judge Meadows White, Q.C., and others; while foremost among the ladies present were Lady Mackenzie, Madame Lemmens-Sherington, Mrs. Cummings, Miss Anna Williams, and Madame Amy Sherwin. Sir Alexander Mackenzie, in proposing the toast of the evening, said: I cannot mention a tithe even of the details of an exemplary professional career, but I must touch upon the beneficial influence of his work as a teacher in all the prominent musical institutions, in the Royal Academy, in the Guildhall School, in the Royal College for the Blind. Indeed, where has he not made his amiable presence felt? His record as a teacher alone is a tolerably fair one for a man who is now about to enter upon an entirely new sphere of action. And I must refer to that large and engrossing part of his work which we can only call his labours of love, his honorary work on behalf of the Philharmonic Society, the Royal Society of Musicians, the Incorporated Society of Musicians, the Royal Academy, of work—why attempt to swell the long list of services which are not keenly appreciated by those who stand near enough to be able to estimate them at their real value during his lifetime, but which will be remembered with gratitude by his profession at large in the future years? There is hardly a field of our art in which he has not laboured successfully. We know him as an artist, teacher, conductor, composer, antiquary, and musical historian. The great City school of music is to be congratulated upon having acquired the use of these gifts by securing their possessor as its chief administrator and counsellor. (Loud cheers.) We who occupy similar responsible positions hail his principalship with great pleasure, since we know him as a man of spotless integrity, of calm dispassionate judgment, a trusty and genial friend whose word is his bond, whose heart is just old enough to sympathise with the old, and, happily, young enough to go out towards the young.

Mr. Charles Fry then recited a poetical Ode, written in eulogy of Mr. Cummings by Miss Florence Attenborough. At the conclusion of the Ode, which was loudly applauded, the toast given by the Chairman was enthusiastically received with musical honours, the audience standing.

Mr. Cummings, who was much touched by his reception, and spoke with considerable feeling, concluded his reply as follows: I regret extremely that my connection with the Royal Academy as a professor must now cease and be severed, but I trust that there will remain a link so long as life lasts. I also regret very deeply that, as regards the Royal College of Music, I shall no longer have the honour of attending there to examine for diplomas. My colleagues, I may add, were most conscientious, most true, most loyal. I have now a tremendous task before me, when you remember that there are 3,600 students at the Guildhall, that there is a staff of 144 professors or more, and that the institution pays away to them £25,000 per annum. I intend to devote my entire energies to that work, and to perform the task in the most able manner that I can. We must advance there, for I believe that if

we do not progress, we go back. Music above all other arts must be in a state of advancement. The future of our art none can see, but I honestly think that there is a tremendous future for it. This, of course, depends very much on what we Principals do. The responsibility, I confess, is very great, for the endeavour to improve the taste of our students must ever be before us. If we put before them good food, their appetites will doubtless improve. I am eclectic enough to appreciate and delight in every school of music if it be a good one. It will be my endeavour to improve the class of music and the taste of the students, and in every respect to elevate not only the pupils, but the professors and myself as well. I do not believe in pinning my faith on what has gone before.

Speeches were made during the evening by Mr. Walter Macfarren, Mr. Threlfall, Sir John Stainer, Mr. H. C. Banister, Professor Bridge, and Dr. Hubert Parry.

#### MR. HENSCHEL'S LOEWE CONCERT.

ONE of the most interesting Chamber Concerts of the summer season was that given at the German Embassy, on the afternoon of the 10th ult., in aid of the fund for the erection in his native place of a memorial to Carl Loewe, who was born in 1796 and died in 1869. It has been asserted that Loewe was the inventor of the German "art ballad," but this claim can be disputed, for surely Mozart, Schubert, Schumann, and Robert Franz wrote what may be strictly termed art ballads. But unquestionably Loewe did much in this direction, and this was manifested at Mr. Henschel's Concert, the programme of which included "Die verfallene Mühle," "Erl-König," and "Heinrich der Vogler," sung by Mr. Henschel; "Hochzeitlied," by Mr. Hayden G. Bailey; "Goldschmid's Töchterlein," by Mrs. Henschel; and "Archibald Douglas," by Mr. David Bispham. The lively trio, "Frühlingsverein," delightfully rendered by Mrs. Henschel, Miss Fanny Kreuz, and Miss Gondar also pleased greatly. The examples from the chamber works presented by Miss Fanny Davies, Mr. Maurice Sons, Mr. Paul Ludwig, Mr. Emil Kreuz, and Miss Marie Motto were not so acceptable, the music at a first hearing being little better than a weak compound of Mozart and Spohr. The Concert, however, was a conspicuous artistic success.

#### THE KNEISEL STRING QUARTET.

THESE accomplished executants had a numerous audience for their third and final Concert, at St. James's Hall, on the 2nd ult. Beginning the programme with Beethoven's taxing work in C sharp minor (Op. 131), they commanded the closest attention by a perfection of *ensemble* that caused the manifold beauties of this remarkable composition to be heard under singularly advantageous conditions. In the loftier intellectual attributes of interpretation, no less than in details of execution, Messrs. Franz Kneisel, Otto Roth, L. Scevenski, and Alwin Schroeder showed thorough acquaintance and sympathy with a recognised masterpiece. Finished and exceedingly delicate, too, was their rendering of the beautiful variations on "Death and the Maiden," from Schubert's posthumous Quartet in D minor. The concluding work was Mendelssohn's Quartet in D major (Op. 44, No. 1), into the bright and joyous spirit of which the Boston artists entered as completely as had been the case with respect to its more subdued predecessors. The effect upon the listeners was marked. The players have been so well received that they purpose paying England another visit next year. They will be heartily welcomed.

#### TONIC SOL-FA FESTIVAL AT THE CRYSTAL PALACE.

THE Tonic Sol-fa Association, with praiseworthy enterprise, gave three great Concerts at the Crystal Palace on the 11th ult. At the first Concert, given in the morning, a children's choir filled the Handel orchestra and performed a fairly effective programme of unison songs, two-part and three-part pieces. Rather too much of the music

was of the *ad captandum* order, and the programme was absolutely devoid of any choice selection. It is easier, no doubt, to criticise a *fête-day* children's programme—in which, as a first condition of success, the singers and the audience must be interested and even amused—than it is to construct one that would gratify a musician as well as the holiday seeker. But people with a mission should discover a mean. A trio, "Fly not swallow," by W. T. Deane, was one of the best pieces performed at this Concert. Mr. S. Filmer Rook conducted with ability, and Mr. C. H. Rowcliffe accompanied on the organ.

At the second Concert, given in the afternoon, 2,500 Welsh singers performed the cantata "A Psalm of Life," by David Jenkins, under the direction of the composer. It is a striking testimony to the vitality of the tonic sol-fa movement in Wales and to the popularity of Mr. Jenkins that this great number of singers could be brought from many distant places to perform together. Of the work itself we wrote when it was performed for the first time at the Cardiff Festival in 1895. On that occasion the cantata was in a sense pitted against the works of great composers, and, it must be confessed, somewhat suffered by the comparison. But at the present performance it stood alone, to be judged upon its merits, and it may be said to have been far more successful. The form and general construction of the music incline somewhat too much to scholastic models, and, in consequence, the work is not likely to be popular. Here and there, in places where the composer has chosen to write dramatically, the effect was excellent. We especially note the chorus "And He saved them," which exhibits Mr. Jenkins at his best. The performance, so far as the choir was concerned, was often magnificent. Rarely, even at Handel Festivals, has a fuller and richer tone been heard at a great Crystal Palace Concert. The basses were especially fine, the altos were resonant and, as is often the case in Welsh choirs, rather unsympathetic in quality, and the sopranos and tenors, notwithstanding a tendency to scoop to high notes, were often thrilling. The accompaniments were played by the Crystal Palace band, augmented by numerous amateurs. Mr. Bryceson Trehearne was at the organ.

The third Concert was given in the evening by an entirely distinct choir of about 3,000 singers, gathered from metropolitan and provincial centres. A new work, entitled "Maid of Lorn," a dramatic cantata for soli, chorus, and orchestra, specially written for this Festival by Mr. Thomas Facer, of Birmingham, was produced with considerable popular success. The words of the new cantata are adapted by Mr. Andrew Deakin from Sir Walter Scott's poem "The Lord of the Isles," and they afford ample scope for varied and effective musical treatment. The chief characteristics of Mr. Facer's style are its obvious spontaneity and rhythmic life and its flowing melody and general simplicity. At times the composer has allowed his fluency to develop into redundancy, and there are evidences of haste in composition which in future he would do well to avoid. No one will deny that Mr. Facer has talent, but if he does not cultivate the gift by earnest study his garden of flowers will grow weedy. The first chorus of maidens shows Mr. Facer at his best, and the choruses "Fill the bright goblet" and "Merrily goes the bark" are equally commendable. The performance was fairly good, but the work will gain greatly when given on a smaller scale. On the Crystal Palace orchestra many of the delicate orchestral effects in the solos were almost entirely missed, and in the choruses the organ was permitted to play so loudly that the band was simply inaudible, and might just as well have been dispensed with. The organist was no doubt competent, but being strange to the instrument he could hardly have been aware that he was making a record in the power of his accompaniments. The solos were adequately rendered by Miss Annie Roberts, Mr. Sinclair Dunn, Mr. Charles Courtney, and Mr. William Evans. Mr. Samuel Simms, of Birmingham, was at the organ. Mr. Facer conducted his work, and showed great capacity in controlling his unwieldy resources. On the whole, the Tonic Sol-fa Association deserves great credit for the day's doings. The encouragement they give to native and especially to provincial composers by performing important works on a complete scale is most laudable.

#### CHOIR FESTIVAL IN YORK MINSTER.

THE North-East Cathedral Choir Association is an institution whose primary object is the general improvement of church music in the North of England. This it endeavours to effect by inducing parochial choirs in the four dioceses of York, Durham, Ripon, and Wakefield to join the nucleus formed by the Cathedral choirs of those cities in annual services, at which both the music and the performance are of a nature to form a sort of object-lesson to all taking part. The Association has now been in existence a good number of years, and can hardly fail to have had a beneficial effect, not only on the humbler choirs of the Northern dioceses, but upon the paid Cathedral choirs, whose unvarying daily routine naturally enough inclines them to fall into a groove, and is too apt to result in slipshod habits. The music chosen for this year's Festival, which took place in York Minster on the 9th ult., must be judged in the light of the main object of the Association to be rightly understood and appreciated. Anthems by Greene, Goss, Boyce, and Croft, with a service by Walmisley, though admirable in themselves as examples of Anglican church music of the most staid and decorous kind, are, if the truth be spoken, apt to pall when heard in very rapid succession. When, however, it is remembered that the result of including them in the service was to give a practical object-lesson to the many choirs taking part, and that the anthems sung were such as any well trained Parish Church choir should be able to undertake on its own account, the practical utility of the Festival is easily understood. Greene's "God is our hope," Goss's "Praise the Lord, O my soul," Boyce's "O where shall wisdom be found," and Croft's "God is gone up" were sung as well as was permitted by the small opportunities of general rehearsal, and the rather awkward position of the chorus on the floor of the Nave, at the same level as the congregation. The choruses, sung by a body of nearly 500 voices, sounded particularly well, the sonority of the men's voices having a fine effect in the vast building. The "verse" parts, which were allotted in turn to the different Cathedral choirs, were not always so satisfactory, a want of complete sympathy between singers and organist manifesting itself occasionally. The organist of York Minster, Dr. Naylor, conducted, and played an outgoing voluntary on the screen organ after the service; while Drs. Armes of Durham and Crow of Ripon accompanied the anthems and the canticles on the Nave organ. The parochial choirs that took part came from Halifax (All Souls'), Queensbury, Sheffield, Heaton, Wakefield, Dewsbury, Mirfield, and Almondbury—all, it will be noticed, West Riding towns. There are surely many choirs in the diocese of York who would benefit both the Festival and themselves by taking part in what is so distinctly a diocesan event, and it is to be hoped that when the turn of York comes round again, the North and East Ridings will be better represented in the chorus.

#### THE OCTO-CENTENARY OF NORWICH CATHEDRAL.

ON the 1st ult. the first of a series of Thanksgiving Services in commemoration of the 800th anniversary of the foundation of Norwich Cathedral was held in that building, when the sermon was preached by the Lord Archbishop of Armagh. The anthem selected for the occasion was Boyce's "I have surely built thee an house to dwell in," the alto, tenor, and bass solos being splendidly sung by Messrs. Holden, Hemmings, and Brockbank. The Te Deum and Jubilate were Stanford in B flat. The attendance of the Mayors of the different boroughs of the diocese, in their official robes, the Norwich Corporation and officials, military officers stationed in the city, and Freemasons in full costume combined to form a brilliant *coup d'œil*.

But the musical interest of the commemoration centred in the following day, when Mendelssohn's "Hymn of Praise" and No. 6 from Part II. of Gounod's "Redemption" were given at the afternoon service in the Nave, conducted by Dr. Frank Bates, the Cathedral organist. The service might truly be called a Diocesan Festival, for



the chorus of 280 voices was drawn from selected church choirs in the district, and their singing was a pleasant and satisfactory proof of the useful work the local Church Choral Association is doing in the diocese. The chorus was supported by a band of about fifty performers (led by Mr. F. W. B. Noverre); these again, with three exceptions, were residents of Norfolk and Suffolk. The solos were taken by choristers White and Self and Mr. H. J. Brookes. With these forces Dr. Bates was enabled to present Mendelssohn's charming cantata with striking effect; the opinion of those well able to judge was that a better performance was hardly possible. The recitatives in the selection from Gounod were sung with impressive solemnity by Messrs. Brookes and Brockbank, and the concluding chorus, "Unfold, ye portals everlasting," was a fitting termination to a service which will long remain in the memory of the vast congregation who crowded every foot of available space in the building.

## A MUSICAL FESTIVAL IN MADRID.

(FROM A CORRESPONDENT.)

The music-loving people of the Spanish capital have recently been thrown into a state of excitement by the presence in their midst, for the first time, of the Clavé Choral Societies. Clavé and the societies he founded enjoy a well-deserved celebrity throughout Spain, but as he and they are practically unknown to British lovers of music a few introductory words about both will not be out of place.

José Anselmo Clavé, whose name is almost a household word in the northern parts of the Peninsula, was a Catalan by birth. He was also a journalist of inferior note, and he took a leading part in politics, as an advanced Republican, from 1845 to the year of his death, 1874. In the latter years of his life he filled several important Government posts.

The Catalan peasant or operative is a rough looking individual. He is gruff, and his provincial dialect, to which he is so dearly attached, sounds rather uncouth at times to ears accustomed to the politer idiom of Castille. Then a Catalan is a labourer and a shop-keeper rather than a poet and an idealist. But Clavé's talent and penetration enabled him to discern, under the rough exterior of his countrymen, the germs of considerable musical ability. Hence, some forty years ago, he started his first choral society, composed almost exclusively of peasants and workmen. Rapid success proved the wisdom of his foresight, and many years before dying he had the satisfaction of seeing the movement he had set on foot firmly established in Arragon, Valencia, and the Balearic Islands. Since his death these choral societies have increased and multiplied, and each year has added to their fame. Their members are still horny-handed sons of toil, some of them shabbily clad, but all possessing good voices and a careful musical training as choristers. The vast majority of their songs are written in their local dialects, and throw an interesting light upon their usages, traditions, and manner of thinking. As for the accompaniment, it is generally melodious, though, perhaps, a trifle monotonous at times, and reminds us of the songs sung by the peasantry in Central Russia, minus their plaintive shrillness. The members of each choral society usually have a distinctive head-gear. Those hailing from Catalonia mostly wear the long and bright red Catalan bonnet, the Arragonese have caps with white peaks, the Valencians red and blue caps, and those from the Balearic Islands grey caps adorned with a red cross. Then every society has a silk or velvet banner of various colours; it is ornamented with a red and yellow scarf and the crosses and medals won by the members in musical competitions.

Bands of music and thousands of people assembled at one of the Madrid termini, late at night on May 23, to witness the arrival of sixty-four choral societies, mustering close upon 1,700 singers. At the head of the new-comers was the Maestro Goulé, formerly bandmaster of the Royal Opera at Madrid. On the following evening they gave, in the Park, an open-air Concert, which was numerously

attended, in spite of the threatening weather. The choristers were divided into five groups, which sang one after the other. Then they united and sang together. The performance was really fine, and the public showed its appreciation of it in no stinted way. The splendid voice of one of the tenors arrested general attention.

The next day a grander Concert was held in the same place. It was graced by the presence of the Queen-Regent, who was accompanied by the little King and his sisters. A huge crowd, representing all classes of society, struggled through the gates, and many of the admission tickets fetched prices far in excess of their nominal value. At a few minutes before four o'clock some thirty-six societies marched with their banners from the Royal Opera. They were escorted by the bands of all the regiments stationed in Madrid, besides several private ones, and followed by an enthusiastic crowd. When they reached the park the Royal Family had already arrived, and as they marched past the Royal tribune they lowered their banners. Here is the programme:—

"Glory to Spain," an impressive song with orchestral accompaniment; "Arre Moreu," a fishermen's song, for voices only; Symphony from various works by Barbieri, the noted composer, played by several bands; "The Fishermen," for voices only; "The Beauties of the Cinca," with band accompaniment. The Cinca is one of the rivers of Catalonia. The song describes the natural and other beauties to be found along its banks. These five pieces composed the first part of the programme. The second was as follows:

"Glory to Art," a song with orchestral accompaniment; "May Flowers," a pleasing composition in the Catalan tongue, and for voices only; Symphony from Breton's operetta "La Dolores," executed by several bands; "The Basket of Flowers," "The Grandsons of the Almogavars." Both of these last two pieces were rendered exclusively by voices; but there is a material difference between them. While the former is soft and harmonious, the latter is stern and rugged, if not warlike also, as were the Almogavars who formed part of the Catalan expedition against Constantinople at the beginning of the feudal ages.

All these compositions, it need hardly be said, were performed in all but faultless style under the able direction of Señor Goulé, and loudly applauded. Many of them, indeed, had to be repeated.

When the Royal Family rose to leave, after the Symphony from "La Dolores," the united bands struck up the Royal March and the members of the choral societies cheered lustily and waved their caps. The Queen-Regent waved her handkerchief in return and Alfonso XIII. his sailor's cap.

At 10 o'clock at night the choral societies met in one of the Palace yards to serenade the Queen-Regent. The crowd outside was immense, and the effect of the electric light on the multi-coloured caps worn by the men, and on their rich banners, was extremely picturesque. From that mass of glow and colour arose the soft and impressive strains of a nautical song called "El Mar" ("The Sea"). This was succeeded by the ever-popular March of Cadiz, which was heartily cheered by the multitude and repeated at Her Majesty's request. Another song, of which little need be said, brought the serenade to a close. At its conclusion Señor Goulé, several delegates from the choral societies, and the Governor of Madrid were ushered into the presence of the Queen-Regent, who warmly congratulated the Maestro and asked the delegates a number of questions relating to themselves and to their comrades. A short time after all the serenaders entered the Palace and sat down to a repast provided by the Sovereign.

At a later hour they broke up into groups large and small, and went off to serenade the Press Association, the staffs of the Madrid daily papers, the Senate, the Ministers of State, and many persons belonging to the aristocracy. Some of them went into the larger cafés and gave impromptu Concerts. In one of these the Arragonese sang the "Marseillaise" in their own dialect. Almost wherever they went the serenaders were treated to wine, cigars, and so forth, though in one or two places they were given money instead. The pieces they sang during the night were, with few exceptions, the same as those which had been heard at the Concerts in the Park. Unfortunately,



Madrid is not likely to hear them again before a very long time, as they have practically decided to go to Seville next year. The proceeds of both their Concerts are to be devoted to the soldiers wounded in Cuba, and each man paid out of his own pocket about twenty-five shillings of our money for his journeys to and from Madrid, as well as for board and lodging during his stay.

### THE NEW PIANOFORTE RESONATOR.

FREQUENTERS of Pianoforte Recitals have long been faced with the words "Erard with Resonator," the meaning of which has been set forth in Concert programme books with enterprising persistency for a considerable period. The invention has recently been acquired by an independent company who undertake to attach it to pianofortes by any maker, and in order to have its merits thoroughly tested, a number of experts and members of the London musical press were invited to attend, on the 14th ult., at the premises of the Company, 33, New Bond Street. In the presence of these gentlemen the invention was put on and taken off instruments of various makers, the results being, in all cases, an increase in the volume of tone and a banishment of any hard quality when the resonator was applied. The best effects were obtained from the best instruments, although all classes were perceptibly improved. In the interests of pianoforte makers it should therefore be distinctly understood that the greater power imparted by the application of the resonator does not cast any reflection on the merits of their instruments. The attachment of the resonator may be said to correspond to the increased effectiveness of a pianoforte when moved into an empty room from one thickly carpeted and curtained. The invention has undergone several modifications since its first conception, and it now consists of a thin plate of a peculiar kind of brittle steel, in which long pieces are detached on three sides and slightly curled. The entire plate is stretched under the sound-board of the horizontal pianoforte and at the back of the upright, the edge of the curled pieces of steel being tightly tied with silk to the sound-board. On the method of attachment depends in great measure the success of the invention, the resonator being set in motion, not by sympathetic vibration with the strings, but by actual contact with the body of the instrument. The effect is apparently to increase the power of the lower harmonics with a proportionate enrichment of the tone. The device is, therefore, of great value to worn instruments and those of hard quality, and it is not impossible that the invention marks a new era in the development of the pianoforte.

### CONCERNING CHURCH MUSIC IN THE UNITED STATES.

(By our AMERICAN CORRESPONDENT.)

I HAVE been much interested by certain correspondence which has lately appeared in one or two of the musical periodicals of London regarding the condition of affairs which awaits the English organist who determines to try his fortune in "the States." The fact that a Fellow of the Royal College of Organists resident in the city of New York has felt moved to utter a solemn warning to his brethren in England against coming to "this great and glorious land" impels me to utter a counter-warning to English organists, who may be casting their eyes Westward, not to take the experiences of any single individual as a guide in forming their judgment.

So far as I know, no attempt has ever been made to place before English Church musicians any very comprehensive view of the conditions which surround an organist in America. Those who come here seem to have been guided only by such information as they could obtain from private sources, and usually such sources do not furnish much knowledge that is reliable of anything beyond the limits of special localities. It is the object of the present papers to give such a general view of the present aspect of American Church music as may be of assistance to those who are thinking of coming here. It is proper to state at

the outset that the writer is an American organist and choirmaster, and that he occupies a position which gives him access to much general information concerning the affairs of American churches.

To begin with, it should be understood that there is no particular demand in America for organists of English training except in the Episcopal Church. That is to say, the special training which is involved in preparation for the Anglican service is not required by Presbyterian, Congregational, Baptist, or Methodist churches. In fact, those of the denominational churches which pay salaries high enough to tempt a good professional man look first and foremost at his ability as a solo player. It must not be forgotten that to meet this demand of the dissenting churches there is already a pretty good supply of men whose training has been received in France or Germany, or in America under teachers who have themselves studied on the Continent. The majority of Americans who have gone abroad to study the organ within the last twenty or twenty-five years have gone to France or Germany. They have come back excellent performers and teachers of the organ, but, of course, quite out of sympathy with the English school of church music; and they have found their field of employment among the non-liturgical churches. These gentlemen all teach, more or less, and in the aggregate they turn out a pretty large number of pupils every year, who in their turn take to teaching and increase the output in a sort of geometrical progression. It should also be mentioned that the vast majority of the dissenting churches, taking the country over, pay salaries so small that only amateurs, or local pianoforte teachers who play the organ on Sundays as a "side issue," can afford to accept them, and of these the supply—such as it is in quality—seems about equal to the demand. Speaking generally, then, it is only the Episcopal Church in the United States which offers a field to the English professional organist, and I shall confine what I have to say hereafter principally to that body.

The question of prime importance is the financial one. I can conceive of no reason why an English organist should want to come to America except the enlarged opportunities for employment and the chances of better pay than he can get at home. Before taking up the question of church salaries, which I shall do with considerable detail, I wish, at the risk of repeating what has been said by others, to emphasise particularly this point: that the organist who is considering an American church appointment should make the salary, and the salary alone the basis of his money calculations, leaving out of the account all speculations as to the amount he can add to his income by teaching. The reason is that wherever there is a field for teaching in America there is a teacher (good or bad) cultivating the field. There is practically no such thing in America as the "teaching connection," which in England so often goes along with an organist's appointment. It is true that there are few—a very few—places where a church appointment has attached to it a position as music instructor in a school; but in almost every case it will be found that these posts are in small, out of the way places, and that the arrangement exists from motives of economy. In short, the incumbent gets what amounts to a single ordinary salary, while between his two appointments he has to do more than ordinary duty. Both the church and the school "make money" by this operation at the expense of the organist. Nothing is more common than to see such a statement as this in American advertisements for organists: "Salary moderate; but excellent field for teaching." Such an offer should be received with extreme caution, for the reason that in ninety-nine cases out of a hundred it will prove to be one of those partial statements of the truth which are so particularly dangerous. The "excellent field" does, in fact, exist, and in an excellent state of tillage. No people are more alert to discover a new opportunity, great or small, for industry than Americans, or more expeditious in seizing that opportunity. Moreover, there is a very large body of German music teachers in the United States, who are capable, active, industrious men, and very wide awake to the main chance. Take also into consideration the fact that there are constantly thousands of young women in the various music schools and conservatories of the large cities

who are being trained for no purpose in the world but to go home and set up as music teachers the very moment they can be safely released from their leading strings, and it will be seen that the chances of finding an unoccupied "field" for teaching are very slight. The organist who trusts to an advertisement of this kind will almost certainly find himself installed in a post where he has nothing to depend upon except his meagre salary, and where he must compete for pupils with those who have been longer on the ground and have advantages in the way of personal acquaintance and influence over a stranger. For the last fifteen years I have seen any number of these advertisements in print; but I never saw but one in which the advertiser stated specially how much the candidate could expect to rely upon from teaching. In that instance the post offered was in a town in West Virginia, and twenty pupils at one dollar per week each were guaranteed. The church salary was, if I recollect aright, only 200 dollars, and as the teaching season would not cover more than forty weeks of the year the maximum amount from that source could not have been over 800 dollars; giving a total income of 1,000 dollars—say, £200.

I would not be understood as intimating that these advertisements are published with deliberate intent to deceive. Far from it. They are generally put forth in all good faith, but the phrase "a good field for teaching" means, in America, nothing more than that there are a good number of possible pupils in the place, for whom the new-comer must scramble along with those teachers who are already on the spot, and with the certainty that no prestige whatever will accrue to him from his church appointment. Nor is it to be thought that the whole business of music teaching in the States is hopelessly pre-empted. Merit will tell here, as well as anywhere, and I believe Americans are more ready than most other people to pay liberally for good teaching. The fees charged by noted teachers in New York and London are about the same, but taking the average the country over, the rates are decidedly higher in America than in England, and even after taking into account the greatly increased expense of living here, I believe that the profession makes a larger net profit from teaching in a year than is made in England from an equal number of pupils. But any English organist who contemplates coming to America should be assured that he is not likely to find a place worth having where he will not meet formidable competitors when it comes to getting pupils.

To come now to the question of salaries, it may not be commonly known in England that American churches are generally reticent about making public their expenditures. Time was when lists of the new choir appointments were published in the newspapers about May 1, with the salaries given; but that fashion has gone out of date, and it is now the custom not to give out such figures. One result of this, is that the salaries paid by certain prominent churches are often over-estimated. It may be said, however, in a general way, that an appointment at less than 1,000 dollars is not regarded as a desirable one, especially if it involves the work of training a boy choir. To give a fair idea of the purchasing value of such a sum would involve going into many matters which are beyond the scope of this article, but a comparison of some salaries paid for other lines of work will show that a thousand dollar salary in America does not mean quite as much as it seems to. For instance, the salary of a patrolman (the lowest grade of policeman) in New York is about 1,400 dollars a year. A letter carrier receives about 1,000 dollars. A journeyman painter, if he works 300 days in a year, can make 1,000 dollars, and a competent stone-cutter, 1,200. A tuner in an organ factory gets five dollars a day, and most of them make 300 days in a year. These are New York prices, which are the highest known in America; but the church salaries paid in New York are also the highest in the country and the living expenses are likewise. In other cities, where living is cheaper, salaries are correspondingly lower. Taking 1,000 dollars, then, as a standard, I will endeavour to show, as briefly as possible, how many organ appointments there are in the Episcopal Churches which are worth that sum, and in what dioceses they are to be found.

In 1895 the Episcopal Church in the United States was

divided into seventy-five dioceses. The General Convention of that year erected two or three new dioceses, but as they were formed out of parts of old ones, the figures here given, which are drawn from the official book of 1895, are not affected.

To give round numbers, it may be said that all of these really desirable organ appointments are to be found in nineteen of these seventy-five dioceses. As for the rest, quite a number are missionary jurisdictions on the frontiers, and others are western and southern dioceses in parts of the country whose population is sparse and churches feeble and impoverished. Some of the latter contain two or three churches financially strong enough to enable a fair expenditure for music, but the whole number of good appointments outside the nineteen dioceses mentioned, is so inconsiderable that it is not worth discussing.

The nineteen more favoured dioceses are as follows:—California, Connecticut, Maryland (this now includes the diocese of Washington), Illinois, Massachusetts, Michigan, Minnesota, Missouri, Newark, New York, Western New York, Albany, Central New York, Long Island, Ohio, Pennsylvania, Central Pennsylvania, Pittsburg, and Rhode Island. For the sake of convenience and also because it is numerically the largest, the wealthiest, and most influential, I will begin with the diocese of New York. New York is the Mecca of organists all over the country. The diocese contains 215 churches, of which eighty-six are within the city limits. Of the eighty-six city churches the organists' salaries in twenty-six reach or exceed the 1,000 dollar mark. The twenty-six are: All Angels' (separate organist and choirmaster), All Souls', Ascension, Calvary, Christ, Grace, Heavenly Rest, Holy Communion, Incarnation, St. Andrew, St. Bartholomew, St. George, St. Ignatius, St. Mary the Virgin, St. Thomas, Transfiguration, Trinity, St. Paul's Chapel, St. John's Chapel, Trinity Chapel, St. Chrysostom's Chapel, St. Luke's, Zion, St. Timothy, and St. Peter's (Westchester). Of these churches two are generally understood to pay their organists 4,000 dollars a year each, two more 3,500 dollars, and seven 2,500 dollars; so that a salary of 1,000 dollars does not cut much of a figure in New York City. Of the 129 churches outside the city it is doubtful whether a single one pays so high a stipend as 1,000 dollars—at most there are not more than two or three.

The eleven most lucrative New York posts, with perhaps a dozen (at a liberal estimate) in other cities, constitute the *crème de la crème* of American appointments; but nowhere else do salaries touch the high-water mark indicated by these New York figures.

The result of the various Competitions at the Guildhall School of Music is as follows:—The Lord Mayor's Prize (soprano), Miss Mabel Engelhardt; Miss Ellen Murphy and Miss Thelma Knutsson, commended. The Sheriffs' Prize (mezzo-soprano), Miss Bessie Grant; Miss Alice Read, highly commended; Miss Edith Clegg and Miss Kate Davis, commended. The Sheriffs' Prize (contralto), Mrs. Hyem and Miss Maude Clough, prize divided. The Brinsmead Prize, a pianoforte of the value of sixty-three guineas (pianoforte), Mr. George D. Boxall; Mr. Charles R. Girardot, very highly commended. The Chairman's Prize (organ), Mr. Walter A. Richards; Miss Cartwright, highly commended; Miss Edith Tailby, commended. The Jenkinson Prize (pianoforte), Miss Rachel Ricardo. The Alexander Prize (elocution), Miss Florence Jeans; Miss Ethel Hyem and Miss Florence Barrett, commended. The Robinson Prizes (tenor), Mr. Henry Turnpenny; (accompanist), Miss Mary Cooper; Miss Louie Bonham, highly commended. The Moore Prizes (bass), Mr. Tom Powley; sight-singing, Mr. A. Montague Borwell; Miss Kingsford, highly commended. The Tubbs Prize (violin), Miss Fanny Woolf. The Carwardine Prize (violin), Miss Dora Davidson and Miss Armgart Allen, prize divided. School Prizes: Pianoforte, Miss Ethel Foresheaw. Solo-singing: (Soprano), Miss Mildred Harwood; Miss Blanche Stone and Miss Beatrice Root, commended. (Contralto), Miss Beatrice Oldfield; Miss Mary Garland, highly commended. (Tenor), Mr. Wilfred Wynnstey; Mr. Thomas H. Davis, commended. (Bass), Mr. William Rogers. Violin, Miss Jessie A. Bowman; Miss Joë Dubois, highly

## A FOUR-PART SONG.

Words by ALLAN CUNNINGHAM.

Composed by HENRY RANDELL EVANS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Allegro con anima.*

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

**PIANO.**

*Allegro con anima.*

*f*

*f*

*dim. un poco.*

wet sheet and a flow - ing sea, A wind that fol - lows fast; And fills the white and

wet sheet and a flow - ing sea. A wind that fol - lows fast; Fills the white and

wet sheet and a flow - ing sea, A wind that fol - lows fast; Fills the white and

wet sheet and a flow - ing sea, A wind that fol - lows fast; Fills the white and

*dim. un poco.*

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The Musical Times, No. 642.

( 1 )

rust-ling sail, And bends the gal-lant mast, and bends the gal-lant mast. And

rust-ling sail, And bends the gal-lant mast, and bends the gal-lant mast. And

rust-ling sail, And bends the gal-lant mast, and bends the gal-lant mast. And

rust-ling sail, And bends the gal-lant mast, and bends the gal-lant mast. And

bends the gal-lant mast, my boys, While, like the ea-gle free, *dim.* A-way the good ship

bends the gal-lant mast, my boys, While, like the ea-gle free, *dim.* A-way the good ship

bends the gal-lant mast, my boys, While, like the ea-gle free, *dim.* A-way the good ship

bends the gal-lant mast, my boys, While, like the ea-gle free, *dim.* A-way the good ship

flies, and leaves Old Eng-land on the lee, *cres.* Old Eng-land,

flies, and leaves Old Eng-land on the lee, *cres.* Old Eng-land,

flies, and leaves Old Eng-land on the lee, *cres.* Old Eng-land,

flies, and leaves Old Eng-land on the lee, *cres.* Old Eng-land,

flies, and leaves Old Eng-land on the lee, *f cres.*

( 2 )



A musical score for a song titled "Eng-land on the lee." The score consists of five staves. The first four staves are for vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. Each vocal staff contains the lyrics "Eng - land on the lee." followed by a long rest. The fifth staff is for piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a complex rhythmic pattern with many sixteenth notes and chords. The overall style is that of a vintage sheet music publication.

Oh, for a soft and gen - tle breeze ! I heard a fair one cry ; But

Oh, for a soft and gen - tle breeze ! I heard a fair one cry ;

Oh, for a soft and gen - tle breeze ! I heard a fair one cry ;

Oh, for a soft and gen - tle breeze ! I heard a fair one cry ;

*mp* *f cres.*

Musical score for "The White Waves" (No. 100). The score is in G major (one sharp) and 2/4 time. It features a vocal melody and piano accompaniment. The vocal part consists of three staves, with the first two staves having lyrics underneath. The piano part consists of two staves. The lyrics are: "give to me the snor-ing blast, And white waves heaving high, and white waves heaving". The score includes dynamic markings such as *f* (forte) and *cres.* (crescendo). The tempo is marked *And.* (Andante).

high. And white waves heav-ing high, my boys, The good ship tight and free,— The *dim.*

high. And white waves heav-ing high, my boys, The good ship tight and free,— The *dim.*

high. And white waves heav-ing high, my boys, The good ship tight and free,— The *dim.*

high. And white waves heav-ing high, my boys, The good ship tight and free,— The *dim.*

high. And white waves heav-ing high, my boys, The good ship tight and free,— The *dim.*

world of wa-ters is our home, And mer-ry men are we, and mer *cres.*

world of wa-ters is our home, And mer-ry men are we, and mer *cres.*

world of wa-ters is our home, And mer-ry men are we, and mer *cres.*

world of wa-ters is our home, And mer-ry men are we, and mer *cres.*

world of wa-ters is our home, And mer-ry men are we, and mer *f cres.*

ry, mer-ry men are we.

ry, mer-ry men are we.

ry, mer-ry men are we.

ry, mer-ry men are we.

ry, mer-ry men are we.

(4)

There's tem-pest in yon horn-ed moon, And light-ning in you

There's tem-pest in yon horn-ed moon, And light-ning in you

There's tem-pest in yon horn-ed moon, And light-ning in you

There's tem-pest in yon horn-ed moon, And light-ning in you

*dim. un poco.*

cloud; But hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the

cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the

cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the

cloud; Hark the mu-sic, ma-ri-ners! The wind is pip-ing loud, the

*dim. un poco.*

wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es

wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es

wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es

wind is pip-ing loud! The wind is pip-ing loud, my boys, The light-ning flash-es

free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our

free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our

free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our

free— While the hol - low oak our pa - lace is, Our her - i - tage the sea, our

her - i - tage, our her - i - tage the sea.

her - i - tage, our her - i - tage the sea.

her - i - tage, our her - i - tage the sea.

her - i - tage, our her - i - tage the sea.



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To be continued.

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commended. Viola, Mr. H. G. Partridge. Violoncello, Miss L. Bowman. Flute, Miss Isabel Henvey; Mr. J. C. James, highly commended. Harp, Miss Nellie Schrader. Composition, Miss Reynolds. Elocution (Ladies), Miss Daisy Richardson; Miss Ethel Hyem, highly commended; Miss Adeline Cox and Miss Ada Giles, commended. Elocution (Gentlemen), Mr. James McGregor; Mr. Arthur Lerat, commended. The judges were Miss Esther Palliser, Miss Hilda Wilson, Mr. Ben Davies, Mr. D. Biphams, Mr. Fred. Dawson, Dr. E. H. Turpin, Mr. Battison Haynes, M. Tivadar Nachéz, Mr. J. Hollman, Mr. W. L. Barrett, Mr. E. Lockwood, Dr. Bridge, and Mr. Forbes Robertson. An Associateship for Elocution was awarded for the first time in the School and was adjudged to Miss Florence Jeans, the judges being Mr. Murray Carson, Mr. Acton Bond, and Mr. Charles Fry.

AMONG the numerous music competitions arranged last month by the managers of the Music Trades Exhibition at the Agricultural Hall, the choir competition on the 18th ult. proved the most popular and interesting. Nine choirs entered, most of which came from the provinces. The Saltire Choir was an unmistakable winner of the first prize. Under the able direction of Mr. Ashworth this celebrated choir gave very fine performances of "The sea hath its pearls" (Pinsuti) and "Daybreak" (Faning). The Folkestone Choir came second, Reedyford (Lancashire) third, Harrogate fourth, and the Portsmouth Temperance Choir fifth—a position for which Tonbridge ran them very close. A curious evidence of the popularity of Mr. Eaton Fanning's music was that no fewer than four choirs selected his compositions—viz., "The Miller's Wooing," "Moonlight," "Daybreak," and "The Vikings." The adjudicators were Professor Bridge and Mr. W. G. McNaught. Mrs. Clough presented the prizes to the winning choirs. In the contests for solo singing and playing Miss Bertha Rossow won the soprano competition, Mr. Charles Tree the baritone, Miss Hannah Hotten the contralto, and Mr. Tom Child the tenor. Miss Maud Agnes Winter won the first prize in the amateur and Mr. José Brath in the professional pianoforte competitions. The first prize in each of these competitions was a 100-guinea pianoforte. Mr. F. Goodenough was successful in the Organ Recital contest, the first prize for which was an organ of the value of 125 guineas. Gold, silver, and bronze medals were also distributed to the second, third, and fourth in each competition. Madame Melba distributed the prizes on the 21st ult.

SIR JOHN STAINER distributed the Fellowship diplomas, on the 18th ult., to the twenty-two successful candidates out of the ninety examined by the Royal College of Organists. Sir John, in the course of an interesting address, urged his hearers never to refuse any work which did not seem sufficiently dignified, especially in the earlier stages of their career. He himself had gained no little experience by conducting the 3d. Saturday performances in the Corn Exchange of his native town, despite the fact that his audiences were not always of the most ruly and sympathetic description. The following is the list of those who passed:—R. W. Bartle (Northampton), W. B. Brierley (Chester), P. S. Bright (London), W. J. Bunney (Leicester), J. D. Chandler (Wokingham), A. Chatfield (London), S. Chipperfield (London), F. Docksey (Crickhowell), H. Drake (Huddersfield), H. F. Ellingford (London), W. Gardner (Northfleet), F. G. Goodenough (Reading), S. P. Guttridge (Aberfeldy), A. J. Hadrill (Southend), A. Hague (Colchester), G. A. Hill (Manchester), W. H. Ibberson (Sheffield), F. T. Lowden (London), W. E. Mansell (London), H. H. L. Middleton (London), A. W. Moss (Reading), H. F. Wilkinson (London).

THE Trinity College, London, diplomas and certificates gained at the forty-sixth half-yearly Higher Examinations were distributed by the Warden (Professor E. H. Turpin) at the College on the 22nd ult. The list showed that the number of candidates examined in various subjects totalled 200 and the percentage of passes was exactly forty-nine. In an address to the students Professor Turpin dwelt upon the necessity of mastering the principles and unchangeable laws of music prior to coming up for examination, and advocated the study of the works of the great masters. In dismissing

his hearers he said he hoped that during the recess they would endeavour to find music everywhere, specially recommending them to read and examine poetry in connection with music. Among the examiners on the platform were Professor Gordon Saunders, Dr. A. H. Walker, and Mr. F. A. W. Docker.

AT the National Temperance *Fête* held at the Crystal Palace on the 21st ult., choral contests and Concerts were the prominent features. About 170 choirs took part, and the awards for contests between juvenile choirs—small choirs of from forty to sixty voices, and large choirs up to 100 singers—were won respectively by the Clapton Park Sunday School Band of Hope Choir, the Reading Temperance Choral Society, and the Cardiff Blue Ribbon Choir. Dr. E. H. Turpin was the adjudicator for the adults' contests. There were also two choral Concerts of 5,000 voices each, conducted by Mr. W. Goodworth.

THE complete programme of the Norfolk and Norwich Triennial Festival, which will be held from Tuesday to Friday, October 6 to 9, is now issued, and the following works are announced for performance: Tuesday evening, October 6, Handel's "Jephtha." Wednesday morning, A. C. Mackenzie's "The Rose of Sharon" (conducted by the composer); in the evening, Grieg's "Peer Gynt" Suite, C. Hubert H. Parry's "Blest Pair of Sirens" (conducted by the composer), new Violin Concerto in D minor, Frederic Cliffe (composed expressly for the Festival, conducted by the composer), Randegger's cantata "Fridolin." Mendelssohn's "Elijah" will occupy Thursday morning; in the evening a new operatic cantata, "Hero and Leander," by Luigi Mancinelli—the libretto by Tobia Gorrio, English version by Mowbray Marras—(composed expressly for the Festival, and conducted by the composer). Friday morning will be devoted to Gounod's "Redemption"; in the evening, Beethoven's Overture "Leonora" (No. 3), an Irish ballad for chorus and orchestra, "Phauidrig Crohoore," by Villiers Stanford (conducted by the composer), will be given for the first time, Edward German's Suite in D minor (conducted by the composer), and Act III. of "Lohengrin." Mr. Alberto Randegger will, as usual, be the conductor.

We may remind our readers that the first of this autumn's provincial Festivals is that of the Three Choirs at Worcester, which is to take place from September 8 to 11, and of which complete details appeared in our May number. The novelties set down for performance are a short oratorio "Lux Christi" ("The Light of Life"), written by Mr. Edward Elgar, and a short church cantata for Advent, "Blessed are they who watch," by Mr. Hugh Blair, the organist of the Cathedral, who will again officiate as conductor.

THE preliminary programme of the Bristol Festival is just issued, and the following works are announced for performance: "Elijah," "The Messiah," "The Golden Legend," Dr. Parry's "Job" and "Blest Pair of Sirens," Brahms's "German Requiem," the "Creation," a Requiem by Gounod, a setting of Coleridge's "Hymn before Sunrise," for soli, chorus, and orchestra, by Mr. J. Napier Miles; "Siddhartha," a dramatic scene composed by Mr. J. L. Roedel, and large selections from Wagner's works.

ON June 26, at Woolwich, Cavaliere Zavertal, the talented director of the Royal Artillery Band, was presented by the Duke of Cambridge with the decoration of the Order of Art and Science, a richly valued cross conferred upon him by the Duke of Saxe-Coburg, in recognition of the perfection to which he has, by his genius and assiduity, brought this admirable corps of musicians. A full parade of the Royal Artillery was ordered in honour of the occasion, and the ceremony took place with full military éclat on the Royal Artillery Parade. The following letter was addressed by the Duke of Saxe-Coburg to the General Commanding at Woolwich:—"To Major-General Maurice, commanding Woolwich District.—I am directed by the Duke of Saxe-Coburg and Gotha to forward you the cross of His Royal Highness's Order of Art and Science, for presentation to the conductor of the Royal Artillery Band, Cavaliere L. Zavertal. His Royal Highness has had frequent opportunities of hearing the band, both at the Albert Hall and the Royal Academy, and he is desirous of showing

his great appreciation of the very high state of perfection the band has been brought to under Cavaliere Zavertal's management by sending him the Order I have named. I am desired to request that you will be kind enough to have His Royal Highness's wishes carried out at an early date." Cavaliere Zavertal has now been twenty-five years in England and has become a naturalised British subject.

HERR GOLDMARK's new comic opera, "The Cricket on the Hearth" ("Das Heimchen am Heerd"), first brought out some time since at the Imperial Opera, Vienna, and also produced, on June 27, at the New Royal Opera of Berlin, appears to have been a genuine success. At Berlin, indeed, the reception accorded it by the public was quite enthusiastic, the press, however, being more reserved. As a matter of course, some liberties have been taken by the librettist, Herr A. M. Willner, with Dickens's charming Christmas Carol, and the idea of removing the kindly domestic spirit from its invisible presence on the hearth and converting it into an "up-to-date" fairy charged with delivering a prologue and an epilogue, does not strike us as being very happily inspired. As regards the music, it is generally admitted to contain some very charming numbers, cast in the old-fashioned mould, with a full close for each vocal piece, while the orchestration, as was to be expected from the composer of "Die Königin von Saba," is exceedingly clever, rich in colour, and not overloaded. Taken altogether, we should think that Herr Goldmark's new work would be pretty sure to find favour with English audiences. In reading the German accounts of it, we cannot help once more being struck, though aware of the fact in a general way, with the extreme familiarity with Dickens's characters it denotes, and the immense popularity his creations still enjoy in the fatherland.

THE annual Orchestral Concert given by the Countess of Radnor has become a feature of the summer musical season. This year it took place on the 1st ult., and was given in aid of the funds of the Earlwood Asylum. The ladies' string band played with admirable precision Wuerst's vivacious "Russian" Suite; three movements from Dr. Hubert Parry's revised version of the Suite in F, originally written for this Society; and ably supported the choir in an attractive selection of choral pieces. These included Schubert's setting of the 23rd Psalm, a pleasing Barcarolle entitled "Ma Nacelle," by Goring Thomas—for which "first time of performance" was claimed—Edward German's trio "Orpheus with his lute," and an effective chorus named "Les Norwegiennes," by Délibes, stated to be performed on this occasion for the first time in England. All these were excellently sung, the voices being well balanced, refined in quality, and the expression sympathetic. The vocal soloists comprised Madame Albani, Countess Valda Gleichen, and Messrs. Plunket Greene, Kennerley Rumford, and Cecil Higgins. Countess Radnor conducted with her usual ability, and is to be congratulated on the efficiency of her forces.

MR. ERNEST FOWLES's pupils made a highly creditable display at the Queen's (Small) Hall on the 18th ult. Both ancient and modern masters were extensively drawn upon, and in nearly every instance the spirit of the composition was accurately caught. In Saint-Saëns's duet for two pianofortes on a theme by Beethoven, Miss Dora Whittle manifested a clear comprehension of her task, together with executive facility; her companion was Mr. Fowles, to whom, of course, the work presented no difficulties. To a nice touch Miss Helen Harper added much taste in her rendering of Rachmaninoff's Prelude in C sharp minor and Schumann's Romance in D minor (Op. 32, No. 3). Mr. Fowles joined Miss Maude Easten in a meritorious performance of Bach's Concerto in C minor for two pianofortes, and Mr. Alfred Wall (the violinist) was associated with Miss Grace Phillips (pianist) in Beethoven's Sonata (Op. 12, No. 1). Among other features must be named the rendering, by Misses Muriel Nixon, Lucy Wyatt, Ethel Garratt, and Winifred Jones, of some of Brahms's Hungarian Dances, arranged for two pianofortes (eight hands).

THE two Concerts given by Mr. Arnold Dolmetsch at his residence in Keppel Street, Bloomsbury, on the evenings of June 23 and the 7th ult., were of the usual interesting

nature. The programme of the first included Bach's "Coffee Cantata," written in 1732, and so-named from the libretto being a skit on the habit of coffee drinking, which had been recently introduced and had become fashionable at that period. The two principal characters are *Schlendrian* and his daughter *Leischen*, and the story is chiefly concerned in the old gentleman's endeavours to induce his daughter to give up the new "vice," under the penalty that she shall never have a husband. The music is quaint, and possesses much interest if only as an example of a giant at play. The programme of the second Concert contained the "Dovehouse Pavan," for five viols and harpsichord, by Alphonse Ferrabosco, an Italian composer of madrigals in the service of the Duke of Savoy at the end of the sixteenth century; and four pieces of descriptive character for the harpsichord, from the "Quatorzième Ordre," by François Couperin.

MR. JOHN THOMAS's annual Concert, on the 4th ult., at St. James's Hall, was, as usual, made distinctive by the employment of a band of harps. Nearly all the pieces, both vocal and instrumental, recalled the Principality, and one of the most notable successes of the afternoon was gained by Mrs. Mary Davies's tasteful singing, in the Welsh tongue, of "Watching the wheat." Mr. Ben Davies's delivery of a song by Mendelssohn was fully appreciated, and other vocalists were Madame Edith Wynne, Misses Eleanor Rees and Katie Thomas, Messrs. Hirwen Jones and Dywed Lewis. Violoncello pieces were played by Mr. J. Hollman. The lady harpists, numbering twenty-four, ably performed the "March of the Welsh Fusiliers" (a new work), a transcription of the Prayer from Rossini's "Moses in Egypt," and other compositions by Mr. Thomas, who, besides playing with his accustomed neatness and facility several solos, joined Miss Clara Eissler in his cleverly written duet "Cambria."

THE Church Sunday School Choir, filling the Handel Orchestra at the Crystal Palace, at the annual Festival on the 18th ult., represented about a hundred metropolitan and suburban schools. The selection of anthems, hymns, and part-songs proved quite within the means of the youngest vocalists, so that from the beginning no apprehensions were entertained respecting the issue. Sullivan's Harvest hymn, "To Thee, O Lord, our hearts we raise," a Jubilate by Ernest C. Winchester, Smart's anthem, "Lift the trumpet, up and tell," and some of the secular pieces were not only given with the utmost steadiness but with more regard for light and shade than is often observable in the performances of such large choirs. As a whole the singing was much better than on preceding occasions, the closest attention being paid to the wishes of the conductors, Messrs. George Hare and H. A. McLaren. Mr. F. W. Belchamber (of All Saints', Knightsbridge) presided at the organ.

THE Foreign Press Association Concert, in aid of distressed foreign artists in England, took place, on the 1st ult., in St. James's Hall, and was even more successful than usual. Among the better-known artists who contributed to a lengthy entertainment were the Misses Esther Palliser, Jeanne Douste, Carlotta Desvignes, and Evangeline Florence; Messrs. Plunket Greene, Arthur Walenn, Johannes Wolff, and Hollman, all of whom gave compositions calculated to effectively display their respective talents. Madame Svetlofsky sang some Russian airs in a telling manner, and Miss Kosminski (an English subject, who studied at the Royal Academy and then with Madame Marchesi in Paris) distinguished herself by a fluent rendering of the "Shadow Song" from "Dinorah." Messrs. Henry Bird, Carlo Ducci, Ganz, and Schlesinger were the accompanists.

Mdlle. CARLOTTA DESVIGNES' annual Concert took place, on the 13th ult., at the Steinway Hall, and proved as attractive as usual. Mdlle. Desvignes gave effective renderings of Wagner's "Schmerzen," Tchaikowsky's "Lo schermislich, so selig," and other songs by Pergolesi, Paisiello, Massenet, and Walthew—a selection that did credit to the artist's taste and culture. Mr. Whitney Mockridge also merits commendation for his choice of several songs, particularly of two by Clarence Lucas, respectively entitled "I dreamt last night" and "The



royal red rose." Other vocalists were Mdle. Berthelmy, Mr. Arthur Oswald, and Mr. Maurice Farkoa. Some violin and violoncello pieces were excellently played by Miss Eldina Bligh and Mr. Sydney Brooks.

MDLLE. OTTA BRONY received the assistance of a number of favourite artists at her Concert at Steinway Hall on June 30. Madame Belle Cole gave the fullest expression to Goring Thomas's "Summer Night"; Mr. Hans Wessely played Beethoven's Violin Romance in G and Wieniawski's Polonaise in D; and others who appeared were Mr. Henry Bramsen (violinist), Fräulein Eleonore Driller, Signor Carlo Ducci, Mr. Louis Frölich, and Mr. Mandeno Jackson. Mdle. Brony sang with admirable effect Mozart's "Batti, batti," Mdle. Chaminade's "La Fiancée du Soldat," Arthur Hervey's ballad "Once," and a couple of her native Danish songs, besides sharing with Madame Cole the "Evening Prayer" from "Hansel and Gretel" and the serenade from "Mefistofele."

THE Council of the Westminster Orchestral Society, at their meeting on the 21st ult., decided to book the following dates for the events of the ensuing 1896-7 season:—Wednesday, September 30, annual business meeting at Westminster Town Hall, for the election of officers by ballot, at eight o'clock; Wednesday, December 16, thirty-fourth Orchestral Concert; Saturday, January 30, 1897, the nineteenth Chamber Concert; Thursday, March 25, celebration of the twelfth anniversary of the foundation of the Society; Wednesday, March 31, thirty-fifth Orchestral Concert; Wednesday, June 2, thirty-sixth Orchestral Concert. The Concerts will be given as usual in the Westminster Town Hall.

MR. OSCAR MEYER gave a Concert of considerable artistic interest, on the 6th ult., at the Steinway Hall. With the exception of Grieg's Pianoforte Concerto in A minor, the solo part of which was excellently played by Mr. Meyer, the programme consisted of songs composed by the Concert-giver. In these were displayed much melodic inventiveness, poetical fancy, and excellent musicianship, qualities which were specially noticeable in the lyrics entitled "Glück," "Willkommen und Abschied," and "Maienzeit," the accompaniment to the last-named being particularly pleasing. The vocalists were Miss Helen Buckley and Mr. Hugo Heinz, both of whom sang in a sympathetic manner.

A VERY commendable system of organ-blowing, called the "Hydro-Gas," and patented by Mr. F. W. Durham, is now on view (by appointment) at the organ factory of Mr. Ingram, 361, Liverpool Road. It consists of an ordinary hydraulic engine set in motion by means of a supply of oil or water and glycerine, which is drawn from a tank and driven through a force pump by a small gas (or oil) engine, the latter being placed at a convenient distance from the organ. The exhaust from the hydraulic engine is carried back again to the tank, thus preventing any waste of the liquid used. No water service or main is required, which is a great advantage where the water supply is not constant.

MR. ODOARDO BARRI'S Concert, at Queen's Hall, on June 29, included a new Mass in C from his pen. The work contains several effective passages, notably a tenor solo with chorus, and with Miss Fanny Culverwell, Miss Minnie Haydn, Mr. Harper Kearton, and Mr. Donnelly as principals it received adequate rendering. The chorus sang with spirit and precision. Miss Maud Stanley, who has a mezzo-soprano voice of good quality and extensive range, acquitted herself well in some songs, and was of service in the trio from "Maritana." An excellent impression was also made by the Countess de Fleury, who sang with much refinement Schira's "Sognai" and an air from "L'Etoile du Nord."

HERR XAVER SCHARWENKA, the distinguished pianist and composer, who for some years past has been conducting a musical academy of his own in New York, has recently founded a "Bach Society" in that city, having for its object the performance not only of the works of the great Leipzig cantor, but of other masterpieces of a serious order which are little known in America, such as Liszt's "St. Elizabeth,"

Brahms's "Deutsches Requiem," Gounod's "The Redemption," and others. The Society is meeting with influential support, and promises to be a most valuable addition to the existing musical institutions of New York. Herr Scharwenka was expected on a visit to Germany last month.

MR. REISENAUER'S Pianoforte Recital this season took place in St. James's Hall on June 29. The pieces by Schubert requiring delicacy of touch, Mozart's Rondo in A minor, and one or two of Schumann's Fantasiestücke (Op. 12) were delightfully played; but Mr. Reisenauer exaggerates, and is often inaccurate in compositions requiring energy, such as Beethoven's Sonata in F minor (Op. 57) and a Hungarian Rhapsody of Liszt. Still, Mr. Reisenauer, despite generally recognised shortcomings, must be numbered among the foremost pianists of the day. Pieces by Haydn, Chopin, Tchaikowsky, and Rubinstein were included in the programme.

WHEN the critic sees on a programme the names of three accompanists—we beg pardon, conductors—and about twenty artists, he knows he will have little to do. Such was the nature of Signor Ducci's Concert, on the 14th ult., at the Queen's Hall. The list of executants was headed by Miss Margaret Macintyre and concluded by Madame Thénard, who gave a recitation. Amongst the numerous performances pleasant impressions were made by the singing of Mdle. Kosminski, the vocal duets of the Misses Salter, and the pianoforte and violin playing of Master Basil Gauntlett and Mr. Louis Pescaki.

MR. LAWRENCE HANRAY, who gave a Concert on the 16th ult. at Steinway Hall, is a young baritone who possesses much musical intuition. He sings with taste, and his songs—nine of which appeared on the programme—show aptitude for composition, but evince a tendency to sentimentality of the kind which rejoices in being miserable. Mr. Hanray should cultivate a more manly style. The Concert-giver received assistance from a number of artists, prominent amongst whom were Miss Kate Flinn and Mr. Reginald Groome, and some very promising violin playing was contributed by Master Maurice Alexander.

DR. CHURCHILL SIBLEY (conductor of the National Sunday League Musical Society) has been presented by the choir and orchestra of that body with a handsome silver-mounted writing case and an illuminated address. Mr. Alderman Treloar made the presentation, and alluded to the rapid growth of the Society, which now numbers 400 performers. During the past season there has been no less than twenty-three oratorio performances in Queen's Hall alone, besides the work carried on in the smaller halls. The Alderman hoped their conductor would be spared to direct them for many years to come.

THE Pianoforte Recital given by Miss Adela Verne, on Saturday afternoon, the 4th ult., in the Queen's (Small) Hall, showed that the young lady possesses gifts entitling her to rank at least as the equal of her sisters, Marie and Mathilde, who have been favourably known here for several years. In Beethoven's Sonata in F minor (Op. 57), a Ballade and a Scherzo of Chopin, and minor pieces by Mendelssohn, Schumann, and Weber she displayed not only excellent technique, but a warm expressive style, affording ground for the hope that Miss Verne may take a very high position as a pianist.

A CONCERT was given on Monday evening, the 6th ult., by Miss Alexandrine von Brunn, in the Queen's (Small) Hall. She has an agreeable mezzo-soprano voice and her method is sound. There was an interesting selection of songs, including examples by Paradies, Buononcini, Schumann, Rubinstein, and Brahms, together with national Lieder from German, Hungarian, Swedish, and Russian sources. The talented young pianist, Miss Ethel Bauer, Miss Campbell Taylor—who plays the violoncello very well—and the Hillier Belgian Quartet took effective part in the programme.

AN Organ Recital was given at Christ Church, West Green, South Tottenham, on the 2nd ult., by Dr. E. H. Turpin. The programme included Rheinberger's Pastorale Sonata (Op. 88), Toccata and Fugue in D minor (J. S. Bach), "Storm" Fantasia (Lemmens), and Mendelssohn's

Overture to "Athalie." The solo vocalists were Mr. A. Oliver, Mr. C. M. Gaze, and Mr. John Camm, and the anthems sung by the choir were "He that shall endure" (Mendelssohn) and "I will give thanks" (Barnby). Mr. Arthur M. Flack, organist and choirmaster, accompanied the vocal numbers.

MR. G. H. BETJEMANN was the recipient, on the 18th ult., of a silver tea and coffee service, gold cigarette case, sovereign purse, and fucose case, from the members of the Highbury Philharmonic Society, on the occasion of his marriage to Miss Dafforne. Mr. Mortimer Jones, chairman of the musical committee, in presenting the testimonial, said the Society wished the gift to be accepted as a mark of personal esteem quite as much as a testimony of appreciation of nine years' zealous service as conductor.

MISS HILDA STAPYLTON, who gave a Concert on the 1st ult., at Steinway Hall, has a good contralto voice and manifestly possesses dramatic perception; but this lady must continue her studies if she would succeed in London. Mr. Arthur Walenn contributed several songs in his usual finished style, and Mr. Gerald Walenn and Mr. Herbert Walenn severally played violin and violoncello pieces with much acceptance. Mr. P. Litt's pianoforte performances were neither note-correct nor expressive.

MISS GERTRUDE PALMER, who gave a Pianoforte Recital at Messrs. Broadwood's, on the 18th ult., comes from Sydney, Australia, and made her first public appearance in England on this occasion. Her rendering of Beethoven's Sonata in E flat (Op. 81) was intelligent and sympathetic, and her performance of several less exacting pieces testified to musical perception and considerable command of the keyboard. A pleasing feature of the afternoon was the expressive singing of Mr. Arthur Deane.

Two instructive Lecture-Concerts were given by Dr. George Garrett, at Trinity College, on June 23 and 30 respectively. The lecturer took for his subject the chief characteristics of the music of Bach, Handel, Haydn, Mozart, Beethoven, Weber, and Schubert; a number of excerpts from the works of these composers being effectively played by Mr. A. W. Ketelby. Other examples for strings, and some vocal music were executed in a meritorious manner by students of the Institution.

MR. ALFRED REDHEAD gave a Concert, on the 2nd ult., in the Hall of the London College of Music. The Concert-giver, who played a Reverie by Tivendell and a Mazurka of his own composition with much success, was assisted by Mr. and Mrs. Brereton, Miss Agnes Wilson, Mr. G. Aspinall, and Mr. J. Peachey (vocalists). Mr. Desider Nemes (violin), Signor Luciano Paggi (violoncello); and recitations were given by Mr. Charles Fry. Mr. H. Lane Wilson assisted as accompanist.

MISS JEANNE DOUSTE and Mr. Whitney Mockridge concluded their series of vocal Concerts, at the Steinway Hall, on the 6th ult. As at the previous performances, the programme presented a pleasing and, for the most part, unhackneyed collection of songs, which were effectively interpreted by the reciters, and on this occasion the enjoyment of the afternoon was enhanced by the pianoforte and violin playing of Miss Douste de Fortis and M. Johannes Wolff.

MADAME BLANCHE MARCHESI fairly established herself in the favour of her audience at her second Recital, in St. James's Hall, on June 25. Though her voice is small, her vocal method is perfect, and two *Lieder* by Schumann and a song by Miss Chaminade were rendered with the utmost charm. Mr. Heinrich Kiefer, Mr. G. H. Clutsam, and Mr. Grünebaum took part in the Concert.

At the Patronal Festival of St. Margaret Pattens, Rood Lane, on the 20th ult., Gounod's "St. Cecilia" Mass was sung at the mid-day solemn celebration; at the evening service the Canticles were Gadsby in C, and Mendelssohn's "Hymn of Praise" was given with admirable effect. Mr. W. M. Wait, organist and choirmaster, presided at the organ. The festival services were continued on the Sunday within the octave.

NOTWITHSTANDING the fact that the Guildhall School of Music has been without a Principal since January last

up to the present time, the increase in the number of students has been most satisfactory. In the spring term of this year there were 198 more pupils in the School than in the corresponding term of 1895, while the term just ended shows an increase of 117 over the summer term of 1895.

THE annual special operatic performances which take place at Munich during the present and next month are rendered particularly interesting this year on account of their including those of "Don Giovanni" and of "Fidelio," both of which immortal masterpieces are to be given as far as may be in accordance with their original production under the direction of their respective composers.

DR. W. LEMARE, formerly well known in London as the conductor of the Brixton Choral Society, has been appointed conductor of the Nottingham Sacred Harmonic Society. Dr. Lemare, who went to reside at Bournemouth some years since on account of his health, has recently been successful in establishing a Musical Festival at that popular seaside resort.

At the sixth annual Industrial Exhibition to be held at the Westbourne Park Institute, on September 21 to 25 inclusive, the following music competitions will be held: Juvenile choirs, 22nd; violin and solo singing, 23rd; pianoforte, 24th. Further particulars may be obtained on application to the Secretary, Mr. W. J. Black, 147, Shirland Road.

THE vocal students of Mr. Edwin Holland gave a Concert, on June 26, in the Queen's (Small) Hall. Amongst the most promising vocalists were Miss Hobson, Miss Evelyn Ward, Mr. Mervyn Dene, and Mr. Francis Harford. The excellent violin playing of Miss Ethel Barns gave very welcome variety to the programme.

MR. ROBERT NEWMAN announces that the following works will be performed by the Queen's Hall Choral Society during the next winter season: "Creation," "Samson and Delilah," "Messiah," "Elijah," "Golden Legend," "Stabat Mater," "Hymn of Praise," "Faust" (Berlioz), "Redemption," and "St. Paul."

SIGNOR GENNARO FABOZZI, the blind pianist, gave his second Recital at Steinway Hall, on the 15th ult., when he played Beethoven's "Moonlight" Sonata with remarkable accuracy and poetical expression. He also introduced several pieces from his own pen, which testified to his musicianlike abilities.

At the recent Examination in the faculty of music held in Dublin, the Degree of Mus. Doc. was conferred on Mr. Samuel Weekes. Dr. Weekes is the conductor of a large choral and orchestral society at Plymouth, whose Concerts have obtained a high reputation in the West of England.

M. COLONNE will bring over his complete orchestra from Paris to give a series of four Concerts at Queen's Hall, commencing on October 12. M. Lamoureux will also give six Concerts at Queen's Hall, alternately in the evenings and afternoons of the week beginning November 16.

THE next Triennial Handel Festival at the Crystal Palace will be held in 1897 on the following dates: General Rehearsal, Friday, June 11; "The Messiah," Monday, June 14; Selection Day, Wednesday, June 16; "Israel in Egypt," Friday, June 18.

THE Glasgow Society of Musicians offer a prize of £20 for the best trio, quartet, or quintet for pianoforte and strings, or pianoforte and wind instruments. Works intended for competition must be in the hands of the secretary not later than December 1.

MR. EDGAR PETTMAN has been appointed to the choir-mastership of St. James's, Piccadilly, where it is proposed to hold occasional oratorio services. Mr. Pettman will continue his duties as organist and choirmaster to St. Gabriel's Church, Willesden.

THE English Concert Company—Misses Thudichum and McKenzie, Messrs. Branscombe and Powell—have had a wonderfully successful tour in Australia under Mr. Daniel Mayer's management. They are expected back about September 15.

MR. ADOLF BEYSCHLAG will direct the performances of the newly amalgamated Leeds Philharmonic Society and Leeds Subscription Concerts.

A SECOND Bach Festival will be held at Queen's Hall on April 6, 8, and 10, 1897. The principal works to be performed are the "St. Matthew" Passion, in German, and the Mass in B minor.

THE London Symphony Concerts next season will again take place on Thursdays. There will be nine Concerts, extending from November 12 to April 1.

CIVIL List Pensions of £70 in each case have been granted to Madame Bodda Pyne and Lady Barnby.

THE next Sarasate Concerts will take place on October 21, November 9 and 30, at St. James's Hall.

THE Richter Concerts will take place, at Queen's Hall, on October 19 and 26 and November 2.

## REVIEWS.

*Novello's Octavo Anthems.* Nos. 495, 522-529, 531-534. [Novello, Ewer and Co.]

CHOIRMASTERS will do well to examine recent additions to Novello's valuable series of Octavo Anthems. No. 495, "I will lay me down in peace," by A. C. Edwards, is an anthem for quartet and chorus unaccompanied, and is well worthy of the attention of well-trained choirs. The setting is specially welcome as tending to cultivate choral singing without the aid of the organ, an exercise which is not only extremely beneficial to choirs, but also, which is to be desired, as providing impressive contrast to other portions of Church services. Choirmasters who have not thus tested the abilities of their forces may be recommended to begin with Mr. Edwards's anthem, for it is written with a careful regard to the preservation of true intonation that will conduce to the confidence of the executants. The text consists of Ps. iv. 9, and cxxi. 2, 3, and 7, and the spirit of the words is well and scholarly expressed in the music. The direction that "six beats in strict time," equal in this instance to a bar and a half, should be given to the circumflex mark for elongation of a note is to be highly commended, for the uncertainty of tone duration, indicated by this sign, is a common source of difficulty and prejudicial hesitancy when there is no conductor.

Nos. 522 and 523 are T. Attwood Walmisley's fine anthems, respectively entitled "Hear, O Thou Shepherd," and "Remember, O Lord." The former is intended for use in the Lenten season, for which it is admirably suited. The latter is also meant to be sung in Lent, but would be appropriate for many other periods of the Church year.

"Behold, the days come, saith the Lord," No. 524, by the Rev. H. H. Woodward, will, probably, owing to its melodious expressiveness, become a favourite anthem in many churches. It is written for tenor solo, quartet, and four-part chorus, and will present no difficulties to the average choir. No. 525 is the chorus part of Henry Purcell's fine anthem "Sing unto God, O ye kingdoms," memorable by its effective bass solo. No. 526 will doubtless be no less valued, since it is the beautiful quintet from Mendelssohn's "As the hart pants." Choirs which contain a competent soprano, two good tenors, and two bass soloists could not make a better choice.

Sir John Stainer has enriched the store of Christmas anthems in No. 527, entitled, "Mercy and truth are met together." This begins with a pastorate movement for the organ, the rhythm of which is kept up on the entrance in detached phrases of a soprano voice. The subsequent four-part chorus is extremely vivacious, and contains some effective harmonic transitions, notably one at the words, "The God that dwells above the skies," where a change is made from the tonality of E to that of C. The resumption towards the close of the opening "Tempo da pastorale" is cleverly managed, and a four-fold "Amen" forms an impressive ending.

A setting for soprano solo and chorus, by Charles L. Naylor, of Cardinal Newman's world-known hymn "Lead, kindly Light," forms No. 528. For the first five pages the

chorus echoes the sentiments expressed by the solo voice; but at the line "So long Thy power hath blest me, sure it still will lead me on," the sopranos announce a subject of confident character, which is taken up by the other voices in fugal style. After this has been carried on for twenty-five bars the chorus subsides into its first manner, and supports the solo voice, which enters in an effective fifth part. Finally the music expands into six parts, in which it tranquilly closes. The work contains some excellent part-writing, and will repay the careful and sympathetic rehearsal it demands.

No one knew better how to write effectively for a choir than the late Sir Joseph Barnby, and the composer's skill in this respect is manifest in No. 529. "While shepherds watched their flocks by night," which is another welcome addition to music for the Christmas season. After a characteristic introduction for the organ the four voices enter separately until the words "And glory shone around" are reached, when they burst forth together *forte* in a chord of the dominant major ninth with the root omitted. The words of the angel are given to a soprano voice, which is written over the other four vocal parts. Subsequently there is a solo for soprano extending over two pages, which contain some happy suggestions of the old Church modes. The work concludes with a spirited chorus and a four-fold "Amen."

Few composers of church music seem able to resist setting the Rev. E. Monro's "Story of the Cross." That written by Mr. Arthur Somervell, which forms No. 531, contains "short interludes (for the organ) giving opportunity for meditation." From this it will be gathered that the music is eminently of a devotional character and aims at impressiveness by simple means. Several verses of the third division of the poem are given to the tenors and basses accompanied by an effective independent organ part. "The appeal from the Cross" is entrusted to the basses alone, the chorus entering *fortissimo* at the words "Oh, I follow Thee." A five-fold "Amen" forms an appropriate conclusion.

No. 532, "Sing we merrily," by F. A. W. Docker, is a bright and spirited anthem appropriate for harvest or other festivals. With the exception of a few bars' recitative for a bass the anthem is written for four-part chorus. The music is vocal, and awkward intervals are avoided; but a well trained choir is necessary to do justice to the vigorous and cleverly developed fugue with which the composition ends.

The familiar Easter text, "Christ is risen from the dead," is set in a spirited style by J. Varley Roberts in No. 533. The composition is entirely for four-part chorus, in which fairly capable choirs will find no difficulties.

No. 534, "The first day of the week," by Bruce Steane, is also for Eastertide. This opens with a recitative for bass solo, followed by twelve bars for a soprano voice. The chorus enters with bold diatonic harmonies at the words "Christ is risen," and an effective point is made by the setting for quartet of "For since by man." A solidly harmonised chorale effectively concludes the composition.

*The Antiphonal Chant Book.* By Henry James Poole, M.A. [Novello, Ewer and Co.]

THIS is a collection of single, double, triple, and quadruple Anglican chants, based on the half-verse parallelism of the Psalter—that is to say, the melodic structure of the chants selected, corresponds to the resemblance which exists between the two portions of each verse divided by the colon in the Prayer Book version of the Psalms. This melodic correspondence exists in the large majority of chants, but presumably this is the first time that a collection of them has been made, and the principle carried out in double, triple, and quadruple chants. The statement that antiphonal chanting "should therefore proceed by half verses" (not whole, as is the common custom) is very much open to question. There would seem to be no reason for many verses being so divided; indeed, such verses as "I did call upon the Lord with my voice: and He heard me out of His holy hill" (Psalm iii. 4) would appear to call for declamation by one set of singers rather than to be divided at the colon between opposite sides of the choir. Neither will all musicians agree that



the Gloria at the end of every Psalm should always be sung to the same chant, although the three forms respectively given for festival, ferial, and fast days are, in themselves, commendable. The complete list of chants most appropriate to the daily Psalms should obviously have been printed with the collection instead of in a separate pamphlet. The size of the volume is also inconvenient for use by chorists, although it is excellent for the organ desk. These are matters, however, which can easily be rectified in future editions. The book contains 267 chants, of which eighty-nine have been composed by Mr. Poole, and fifty-seven expressly written for the collection by well-known church musicians. The collection, therefore, largely consists of new chants, which may prove an attraction to some choirmasters. With a view to congregational requirements the compass of the soprano part lies between middle C and the fourth space of the middle clef, and no reciting note is higher than the octave above middle C, consequently all the chants can, if necessary, be sung in unison by all voices.

*The Leitmotives of "Der Ring des Nibelungen."* By Franklin P. Patterson. [Breitkopf and Härtel.]

VISITORS to the Bayreuth Festival may be recommended to acquire a copy of this guide to the "Ring." The word "guide" is used advisedly, for Mr. Patterson makes no attempt to fit the text to the music, or to give a complete translation of the original German libretto; he simply follows the action of each drama in a graphic style, only translating the German dialogue when it is calculated to make his explanations of the scenes more vivid. The value of the work to musicians consists in the inclusion of the principal *Leitmotives* and the marginal references made to them as they are heard during the action. This is done with remarkable completeness and in a manner that makes the book of great use as a work of reference. There is also much other information given which will be read with interest both by the learned and unlearned in Wagner's mighty work.

*Mind and Voice. Original Exercises for the Development of the Voice.* By J. Barnard Baylis.

[Novello, Ewer and Co.]

WE cannot say we are favourably impressed with the theory set forth in this book, which is based upon the supposed benefits arising from the practice of whispering. The author says: "The advantage of whispering vowel sounds is owing to the fact that this practice strengthens opposition to escape of breath at the throat, and tends to make such opposition more and more automatic during speaking or singing. Vowel whispering may be characterised as an audible opposition to outward flow of breath, at the *false vocal cords*." As, however, the best authorities—namely, Garcia, Dr. Joal, Jean de Reszke, and others agree that "the exit of the wind should be regulated by the muscles of respiration alone, without any intervention of the laryngeal muscles," we can scarcely recommend students to practise the method of Mr. Baylis, which in plain words would encourage the throat to do that which should be done by the chest. We, moreover, fail to see how the "mind" of the pupil is specially exercised. The title "Mind and Voice" has a ring of psychological importance about it, but we would advise the student to forsake whispering and mind the voice.

*Artistic Songs. A and B series. Song beside the Cradle and The Poet's Message.* Music by Emilio Pizzi. *Q World, O Life, and Flowers of Spring.* Music by F. E. Gambogi.

[Robert Cocks and Co.]

ALL these songs are tastefully written and contain pleasing fancifulness, although none of them can be said to possess marked individuality. They are, however, very welcome as calculated to develop a taste above that which finds enjoyment in the "royalty" ballad. The two songs by Emilio Pizzi are well contrasted in style, and the second is vivacious and has an effective accompaniment. Those by F. E. Gambogi possess, however, more interest to the musician, and offer more opportunities for effect to the vocalist.

*Mass of St. Philip Neri.* By William Sewell.

[Alphonse Cary.]

MR. WILLIAM SEWELL is the organist and choirmaster of the Birmingham Oratory, and his setting of the Mass bears abundant testimony to his experience in the music of his Church. The setting is throughout written in four-part vocal harmony, with a simple but effective organ accompaniment. The part-writing is flowing and easy to read, and the character of the music distinctly devotional. The vigour of the Gloria forms an admirable contrast to the placid and subdued tone of the opening Kyrie, and a similar perception of effectiveness characterises the setting of the Creed. An impressive dignity pervades the Sanctus, some interesting contrapuntal writing distinguishes the Benedictus, and the Agnus Dei possesses considerable melodic charm.

*Novello's Parish Choir Book, Nos. 272—280.*

[Novello, Ewer and Co.]

THE rapid improvement in the musical rendering of the Liturgy in Parish Church services has been very marked within the last twenty or thirty years, and it is exemplified by the strong demand for new compositions, many of which are worthy of rendering in our cathedrals. Thus the first of the above-named series is Attwood's Magnificat and Nunc dimittis in C, perhaps the liveliest setting of its period, and certainly one of the most effective. Mr. Bruce Steane's Te Deum in F, which forms the next number, though by no means difficult, is very expressive and musicianly. Nos. 274 and 275 are respectively settings of the Te Deum and the Jubilate in A by the late Sir John Goss. This unison service, composed many years ago, has long been a deserved favourite, and criticism of its musical beauty would almost be an impertinence. It should be said, however, that parts for four voices are provided in this edition. No. 276 is a Magnificat and Nunc dimittis in B flat by Berthold Tours, written in bold and vigorous fashion, with an abundance of chromatic harmonies, and needing a well-trained choir to do it full justice. Three more settings of the Evening Canticles follow. These are respectively by J. Baptiste Calkin in F, melodious and not difficult; Ebenezer Prout in D, rather more elaborate, but broad, dignified, and mainly diatonic in its harmonies; and J. Stainer in B flat and F, a very simple version based on progressions suggested by the Gregorian Tones. No. 280, the last we shall deal with at present, is a hymn, "Ride on! ride on in Majesty," by Arthur H. Brown. Each of the familiar verses sung in all churches on Passion Sunday is varied, but the composition is strictly metric and must therefore be regarded as a hymn and not as an ordinary anthem—in other words, as congregational music.

*The Teacher's Music Course.* By Ernest E. Denney.

[Normal Correspondence College Press.]

THIS book contains nothing which has not been frequently said, but its information is conveyed in a clear and concise manner, and excellent indexes will enable the student to quickly find any explanation he may require. Both the Tonic Sol-fa and Staff notation systems are exhaustively explained, and some brief but excellent precepts given concerning voice production. A comprehensive series of questions at the end of each chapter will enable candidates for examinations to test their competence.

*Three Pieces composed for the Harpsichord.* By G. Frescobaldi. J. J. Froberger, and J. C. Kerl. Edited by J. S. Shedlock. [Novello, Ewer and Co.]

THE first piece in this singularly interesting collection is a reprint of the "Partite sopra Folia," from Frescobaldi's "Toccate e Partite d'Intavolatura di Cembalo," published in Rome in 1616; and the second piece, entitled "Auf der Mayerin," consists of a series of variations taken from an MS. volume in the Vienna Court Library, named "Libro secondo, terzo e quarto di Toccate, Fantasie, Canzone, Allemande ed altre Partite." The "Auf der Mayerin" variations are probably now printed for the first time, and, in common with the "Sopra la Folia," show the influence which their respective writers exercised on Bernado



Pasquini, one of their most distinguished successors. The compositions also serve, as the editor well observes in his preface, "as useful landmarks in the history of variation form during the seventeenth century"—i.e., the period between the early English school of Byrd and Bull and the German school of Handel and Bach. More than ordinary interest is also attached to the third piece in this collection, "Capriccio Kuku," by Johann Caspar Kerl, which is a quaint specimen of "bird music," and would seem to have suggested Pasquini's "Toccato con lo Scherzo del Cucco," recently published by Messrs. Novello in a valuable volume selected from the old Italian master's chamber music.

*Twenty-five Vocal Studies.* With easy Pianoforte Accompaniment. By Angelo Mascheroni.

[Robert Cocks and Co.]

THOUGHTFUL practice of these vocal exercises, under the guidance of a good teacher, would undoubtedly result in increase of volume of tone and command of expression. They are laid out for the medium portion of the voice, are for the most part confined to the compass of an octave and a third, the highest note of which is the fourth space in the treble clef, and they are grateful to sing.

*Grande Valse.* From the "Faust" Ballet. By Ernest Ford. Pianoforte Solo, arranged from the full score by I. A. de Orellana. [Novello, Ewer and Co.]

THE improvement of late in the ballet music at leading London music halls is as marked as it is satisfactory, and amongst the best of its class may be placed that written by Mr. Ernest Ford for the "Faust" ballet recently produced at the Empire Theatre. The "Grand Waltz" is a good specimen of its kind. It is bright and vigorous in character, rhythmic to dance to, and pleasant to hear. In addition to these attractive attributes, it possesses several features which appeal to the musician. The introduction, of twenty-four bars, is built upon a dominant pedal note, a device which greatly enhances the effect of the entrance of the first waltz subject. The bass also provided for this theme is not of the conventional three chords in a bar kind, but is cleverly broken, and in a manner that increases the lilt of the melody. The vigorous character of the subject before the final *réprie* of the opening theme, and the bold nature of the accompanying changes of harmony, happily impart vivacity to that portion of the waltz form where, in the majority of instances, musical interest flags. Apart from its excellence to dance to, Mr. Ford's "Grande Valse" would make an effective piece for the drawing-room.

*An Ode in honour of the Birth of Prince Edward of York.* Written by Richard H. Manley. Set to Music by E. Markham Lee. [Novello, Ewer and Co.]

MR. MANLEY has written some excellent lines in commemoration of two events which, in the latter part of June, 1894, excited, by reason of their antithetical character, much public sympathy—viz., the birth of Prince Edward of York and the murder of the French President Carnot. Mr. Lee had no easy task to musically illustrate such widely divergent subjects, and he did wisely in taking refuge to a considerable extent in contrapuntal resource, his work thus acquiring a scholarly dignity which well befits the subject. The music, which consists of four numbers, is written throughout in four parts and in several places shows dramatic perception. The indications in the pianoforte score of orchestral instruments also suggests Mr. Lee's appreciation of effective instrumental contrasts.

*Graceful Dance.* For the Pianoforte. By J. L. Roedel. [Novello, Ewer and Co.]

THIS dance is taken from Mr. Roedel's pleasing cantata "The Hours," one of the excellent series of vocal works now being issued by Messrs. Novello, Ewer and Co., and specially and admirably designed to meet the long existing want at schools where music is taught. The Dance is in D minor and major, the two modes being effectively contrasted. Its tunefulness and simplicity will doubtless cause it to be welcomed by many young pianists, whom it provides with an easy and attractive piece.

*Melody in A.* For Violin or Flute and Pianoforte. By Frank Moir. [Novello, Ewer and Co.]

MR. MOIR has invented an expressive melody which would be more effective on the flute than the violin, although it is well suited to the genius of the latter instrument. A good contrast is obtained by the second subject being introduced in the key of F, and the pianoforte part arranges for the return of the primary key in a simple but ingenious manner. The florid passages are easy of execution on the wind instrument and the pianoforte accompaniment possesses musical interest.

*Chromatische Etüden.* For the Pianoforte. Op. 24. By Graham P. Moore. [Leipzig: Breitkopf und Härtel.]

THESE Studies are intended for advanced players, by whom they may be practised with advantage. Apart from their technical value, they possess considerable musical interest, several of them having titles which the character of the music justifies.

#### FOREIGN NOTES.

AMSTERDAM.—Herr Hans Sommer's interesting new opera, "Der Meerman," is to be brought out here shortly with a Dutch version of the libretto.—A German opera is to be established here next autumn, and a similar undertaking is planned also at Rotterdam.

BERLIN.—A special performance of "Der Freischütz" was given at the Royal Opera, on June 18, to signalise the seventy-fifth anniversary of the original first performance here of the evergreen and, to use a Teutonic expression, "epoch-making" work. There can be no question as to the perennial vitality of this truly romantic opera, while its direct influence upon the development of the modern music-drama of Richard Wagner is equally undoubted. An instance of the former quality possessed by it was furnished on this occasion in the warm reception accorded by the audience to the very fine performance under the direction of Dr. Muck. The Royal Opera has now closed its doors for the usual vacation, but performances are taking place throughout the summer months at the "New Royal Opera" (formerly Kroll's), of which Herr Larronge, whilom Capellmeister at the Stuttgart Hof-Theater, has been appointed as the principal conductor. Operatic performances on a moderate scale are also given during this summer at the Flora Theatre, in the Charlottenburg suburb.—The Minister of Fine Arts has granted to a number of pupils at the Hochschule the means to witness the present Bayreuth performances, and a similar grant has been made to five native musicians by the Governor of Alsace-Lorraine.—M. Louis Pecsai, the gifted young violinist who recently made his London *début*, has resolved to place himself under Dr. Joachim, for composition as well as for playing. He will visit London again in the winter.—Mr. Eugène d'Albert is about to leave his Saxon abode near Dresden and take up his residence in this capital.—The Philharmonic Orchestra, under Herr Weingartner's direction, proposes giving a series of Concerts in Paris next spring; a somewhat venturesome undertaking, one would think. Musical critics here regard with some dismay the fact that all the concert-rooms in the capital have already been engaged for almost every evening during next season up to March!

BLOEMFONTEIN (Orange Free State).—The Orchestral Society, under the direction of M. Ivan Haaburger, has been making good progress since its foundation in 1893, and announces a series of Concerts with classical programmes for its coming season.

BREMEN.—Herr Georg Schumann, of Dantzic, has been appointed musical director of the Philharmonic orchestra and choir in this town.

BRESLAU.—In the place of Fräulein Sedlmayr, who has become a member of the Imperial Opera, Vienna, director Loewe, of the Stadt-Theater, has engaged Miss Riva Stanhope for the leading dramatic parts. Miss Stanhope is an Englishwoman, and has only just completed her studies with Madame Fichna, in Vienna.

BRUSSELS.—Madame Kutscherra has been engaged for the forthcoming season at the Theatre de la Monnaie, where she will make her *début* as *Elsa* in "Lohengrin," and

will also create the principal part in M. Bruneau's new opera "Messidor." The lady had been immensely successful in Paris concert-rooms, and latterly as *Sieglinde* at the Opéra, where she was on the point of being engaged when her popularity suddenly collapsed. Madame Kutschera had been looked upon as of Hungarian nationality, but it was found that, although of Hungarian parentage, she was born in Germany and considers herself German. Hence the collapse—it was all a mistake.—M. Vincent d'Indy's new opera, "Fervaa," with the new tenor, M. de la Tour, in the titular part, is to be the first novelty at the de la Monnaie next season.—M. Edgar Tinel, the composer of the oratorio "St. Francis," is to be the successor at the Conservatoire of M. Kufferath, whose death is announced in our obituary column.

BUDAPEST.—A new one-act opera, "Mathias Corvinus," by Carl Froszler, was announced to be brought out at the Royal Opera last month, with Fräulein Sedlmayr in the principal female part. Herr Alexander Erkel has been appointed to the leading conductorship at this institution.

A curious pianoforte, constructed—"out of his own head," so to say—by a Hungarian peasant, with, it is said, an ingenious mechanism and effective tone, is to form part of the present Millennium Exhibition.—A monument was erected on June 25, at his native town, Bekés-Gyula, to the Hungarian composer, Franz Erkel.—A cycle of operas by Hungarian composers—Doppler, Erkel, and others—is to be given at the Royal Opera next month.

CARLSRUHE.—Quite a number of special performances of opera is to be given at the Hof-Theater in connection with the celebrations of the seventieth birthday of the Grand Duke of Baden, and extending from the 6th to the 27th of next month. The highly interesting scheme includes Berlioz's "Les Troyens," Wagner's "Tannhäuser," "Lohengrin," and "Die Meistersinger," Mozart's "Zauberflöte," and a number of characteristic one-act works by Pergolesi, Cherubini, Gluck, Grétry, Haydn ("Der Apotheker"), Dalayrac ("La Savoyarde"), Bizet, and Weber. Herr Felix Mottl will conduct the entire series.

CASSEL.—An excellent Concert performance of the greater part of Wagner's "Parsifal," with a chorus of 400 amateurs, was given here on the 2nd ult., under the direction of Herr Beier. On this occasion the new bell tubes of Messrs. Harrington and Co., of Coventry, were made use of and generally admired for the clearness and purity of their tone, even in *pianissimo*.

A very amusing new operetta in three acts, "Die Musketiere im Damenstift," by Herr Fritz Baselt, was brought out at the Court Theatre, on June 21, and received with high favour. It will also be produced shortly at the Frankfurt Stadt-Theater.—Herr W. Kienzl, the composer of the highly-successful opera "Der Evangelimann," is engaged upon a new tragic-comic operatic work, entitled "Don Quixote."

CETTINJE.—The capital of Montenegro has treated itself to a small but handsomely-built opera house, which will shortly be opened by a Russian company of singers.

COLOGNE.—There have been during the past season, from September 1 to May 3, 151 performances of opera at the Stadt-Theater, representing forty-five different works. Amongst these, thirty performances were devoted to Wagner, including two cycles of the Nibelungen Tetralogy. The most successful novelty was Herr Kienzl's "Der Evangelimann," which was produced seven times.—A new Symphony, just completed by Herr Felix Weingartner, the Berlin conductor, entitled "King Lear," is to be first produced at one of the Gürzenich Concerts next season, under the composer's direction.—Herr Max van der Sandt, hitherto on the teaching staff of the Sternsche Conservatorium, has been appointed to the senior professorship of pianoforte playing at the Conservatorium in this city.

COPENHAGEN.—Herr August Enna's new opera "Aucassin and Nicolette," which maintained its original success, in February last, at the Royal Theatre in the course of a score or so of performances during the season just closed, has been accepted for production by several German lyrical establishments.

DRESDEN.—The new Japanese fairy opera "Lili-Tsee" was brought out shortly before the close of the season at the Court Theatre, when the really charming little work met with an equally enthusiastic reception as recently at

Mannheim and at Frankfurt. The composer, by the way, Herr Franz Curti, is a dentist in good practice in the Saxon capital.—The management of the Opera have decided to considerably increase the orchestral forces, and to give daily performances in the coming season, instead of five weekly, as hitherto; a somewhat bold departure, which only a State-subsidised institution like this could venture upon. One of the first novelties here will be the opera "Runenzauber," by Herr Emil Hartmann (the son of the veteran Danish composer), which is also to be brought out at Berlin.

EISENACH.—Herr Oesterlein's Wagner Museum has now been completely transferred to the Villa Reuter in this town, the library occupying the entire first floor, while the numerous other objects of the unique collection are exhibited on the ground floor. The Museum will be open to the public very shortly.

FLORENCE.—Rumour is again rife with regard to a new opera upon which Verdi is said to be engaged, and it is hoped that ere long the veteran Maestro will gratify his countless admirers with the score of a "King Lear," or, as some have it, a "Tempest"—Shakespearian, at all events. The one thing certain in the matter is that the master spends several hours daily engaged in composition.—A Society is being formed here having for its object the revival of that once favourite and highly "genteel" instrument, the lute, the tuning of which alone has been said to constitute "a joy for ever." The new "Società del Liuto" will shortly be inaugurated with a grand Concert, in which Signor Mascagni, Signora Gemma Bellincioni, and Signor Stagno will take part; Mascagni, moreover, having promised to contribute a new composition for the occasion, entitled "The Apotheosis of the Lute."

FRANKFORT-ON-MAIN.—According to the just published annual report of the Raff Conservatorium, the number of pupils during the past academical year of this excellent institution was one hundred and fifty, amongst them fourteen foreigners.

GENEVA.—The performance took place here last month of an important new work, a kind of patriotic hymn, entitled "Poème alpestre," the words by M. Baud-Bowy, the music by M. Jacques Dalcroze, both of Swiss nationality. It is a lengthy work for soli, chorus, and orchestra, not devoid of originality and skilfully orchestrated. The choral forces consisted of the members of the Lyre Sacrée and the Société du Conservatoire, and with the orchestra amounted to 550 executants. The composer conducted a very fine performance, which was greatly appreciated.

GOTHA.—A commemorative tablet has recently been added to the house in the neighbouring little town of Wechmar, where Veit Bach, the founder of the great Bach family, was born.

LEIPZIG.—According to the statistics of musical publications in Germany during the past year, just issued, the number of instrumental works has been 6,867 (as against 6,307 in 1894), and that of vocal compositions 3,756 (against 3,986 in the preceding year), while the number of books, &c., on music amounted to 313 (against 431 in 1894). *Multa* certainly, but not necessarily *multum*.—Herr Arthur Niki-ch, the eminent conductor of the Gewandhaus orchestra, will be the conductor of ten Philharmonic Concerts in Berlin during next season.—The ninetieth birthday of Herr Robert Sipp, one of the most highly esteemed musicians and teachers here, for many years a member of the Gewandhaus orchestra, was celebrated, on the 5th ult., amidst countless demonstrations of affectionate regard on the part of past pupils and others from far and near. The veteran musician, it is interesting to add, at one time gave lessons on the violin to no less a student than Richard Wagner, whom, however, he cannot reckon amongst his most satisfactory pupils.—A second edition will shortly be published of Richard Wagner's "Letters to his Contemporaries," edited by Herr Kastner, and augmented by over a thousand letters of the Bayreuth master.

LIEGE.—In one of the recent excellent Orchestral Concerts at the Jardin d'Acclimatation, under the direction of M. Dossin, three of the Characteristic Dances from Mr. Edward German's music to "Henry VIII." were produced for the first time in Belgium, and warmly welcomed both

by the audience and in the press, the latter pronouncing them highly interesting, both as regards local colour and marked rhythmical characteristics.

**LISBON.**—Two representations were given at the National Club, on June 18 and 20, of a new three-act opera, "Lancha Favorita," the libretto by Senhor Marinho du Silva, the music by Senhor Philippe Duarte, with considerable success.

—Preparations are going forward for the celebration, next year, of the 400th anniversary of the discovery of the Cape passage to India by Vasco da Gama. An influential committee has been formed for the purpose, and a competition has been opened, *inter alia*, for a commemorative hymn, a triumphal march, and an opera of an appropriately national character. Amongst the native composers who will take part in the competition are Augusto Machado, Alfredo Keil (the composer of "Donna Branca"), the Viscount d'Arneiro, and others.

**LYONS.**—M. Albert Vizzentini, the new director of the principal theatre here, proposes during the coming season to produce several operatic works not yet performed in France, including Wagner's "Die Meistersinger," with the new French translation of M. Ernst.

**MEXICO.**—The Philharmonic Society here signalled the first anniversary of its foundation on May 2 by a Concert, including the Prelude to M. Saint-Saëns's "Le Déluge," a Serenade by Goetze, a Suite by Grieg, Beethoven's E flat Concerto, and other numbers. Under the able direction of Señor Ricardo Castro, the Society has given during its brief existence no less than nine Concerts, chiefly of symphonic music by the classical and the best modern masters, a fact which greatly redounds to its credit, and deserves a record.

**MILAN.**—Signor Mascagni has undertaken to compose a new opera on a Japanese subject, for which Signor Illica has written the libretto. The work, which is in two acts with a prologue, and is called "La Giapponese," will be brought out at La Scala during next season. The composer of "Cavalleria Rusticana" is also said to be preparing for publication a volume of verse.—Under Signor Durer's management, Signor Leoncavallo will give a series of Concerts in America next winter, introducing several of his own compositions, and himself conducting the orchestra.

**MOSCOW.**—The first complete edition of Wagner's music-dramas in the Russian language is about to be issued by the important music-publishing firm of Jürgenson here. Only "Tristan and Isolde" has hitherto appeared in a Russian edition.

**NAPLES.**—Signor Nicolo van Westerhout, the composer of the successful opera "Doña Flor," has been appointed a professor of harmony at the Naples Conservatorio. Signor van Westerhout is a Sicilian by birth, and was formerly one of the most brilliant pupils of the Naples institution.

**OSTEND.**—The Royal Theatre opened its doors, on the 12th ult., with a performance of "La Mascotte," in which Madame Mardoga as Bettina scored a brilliant success. The performances will continue throughout the season.

**PIRANO (ISTRIA).**—A bronze statue of the famous violinist, Giuseppe Tartini, is to be unveiled here on the 2nd inst., with musical and other ceremonies. The monument is the work of the sculptor, Dal Zotto.

**PRAGUE.**—Franchetti's "Cristoforo Colombo" was produced here, for the first time, recently, at the National Theatre, and, with an excellent representation, secured a good success. On the 1st ult. "Lohengrin" was given, Md'le. Dvorák, now a permanent member of the national institution, undertaking the part of Elsa at very short notice. The lady, who is making rapid strides both in her artistic development and in the favour of the public, acquitted herself admirably of her difficult task, and gained enthusiastic applause.

**PRETORIA (Transvaal).**—A Musical Academy for instruction in all branches of the art has recently been established here under the direction of M. Henri van der Berg, assisted by an efficient staff of professors. A very satisfactory Concert was given on May 29, by the choral society, "Holland-ch Mannenkoor," under the conductorship of M. D. Balfort, to celebrate the first anniversary of its foundation. The Pretoria orchestra, under the direction of M. de Groot, also took part.

**ROME.**—Madame Teresina Tua (Countess Franchi-Verney), the celebrated violinist, has returned here after a highly successful seven months' concert tour in Russia, extending as far as Caucasasia. At a private Concert given here last month, she introduced for the first time a Sonata for violin and pianoforte by Signor Gianturco, the Italian Minister of Public Instruction, who is a musician of considerable attainments.—The recently promulgated indefinite prolongation by the Government of the expired copyright of Rossini's "Il Barbiere" has been declared void by a parliamentary commission—a decision which will probably obtain the sanction of the house of representatives.—A special Concert was arranged in the hall of the Santa Cecilia Academy on June 14, in honour of the visit here of Dr. Joachim, the Queen of Italy being present. The great violinist, who met with a most enthusiastic reception, played, amongst other numbers, Beethoven's Violin Concerto and some of his Hungarian Dances, the Baroness von Keudel, who is an excellent musician, playing the pianoforte part.

**ST. PETERSBURG.**—It is stated that Anton Rubinstein has left a quantity of manuscript, containing personal recollections, observations on the art, and aphorisms, much of which cannot fail to be of general interest. A friend of the great pianist-composer has been charged with the editing of these posthumous papers, the publication of which may be ere long expected.

**STOCKHOLM.**—Ivar Hallström, the well-known Swedish musician and composer of the first Swedish national opera, has just celebrated his seventieth birthday, among those sending congratulations being the Queen of Roumania, "Carmen Sylva."

**STUTTGART.**—A Festival of German male choral societies is to be held here in the early part of this month, in which over 14,000 singers will take part, the conductor being Herr Eduard Kremser, of Vienna.

**THE HAGUE.**—M. Viotta, the newly-appointed Director of the Royal Conservatoire, has been elected President of the Nederlandsche Toonkunstenaars Vereeniging and chief editor of the old-established music journal *Cecilia*, in succession to the late M. Nicolai. M. Viotta, at the same time, retains the directorship of the Amsterdam Wagner Society, which has achieved so distinguished a position under his able guidance.—The Berlin Philharmonic Society's Orchestra is paying its annual visit to Scheveningen, where, until the end of the season, it is giving concert performances, under Herr Mannstaedt's direction, with international programmes, at the spacious Kursaal, which, though it accommodates some four thousand persons, is generally crowded on these occasions.—M. Richard Hol, the *doyen* of native musicians, has been for some time seriously ill.—At the enterprising Royal French Theatre here Massenet's "Hérodiade," Giordano's "André Chénier," and Wagner's "Die Walküre" are being mounted for the approaching season.

**VIENNA.**—During the past season sixty-one different operatic works have been produced at the Imperial Opera, including, amongst successful novelties, Massenet's "La Navarraise," Kienzl's "Evangelimann," and Goldmark's "Cricket on the Hearth." The first new work to be brought out here in the coming season will be Giordano's "André Chénier," which has also been accepted at several leading establishments in Germany.—The veteran Johann Strauss, who is as usual spending the summer months at Ischl, is engaged upon a new operetta in three acts, the libretto for which has been furnished him by Herren Willner and Buchbinder.

**WEIMAR.**—A new music-drama, entitled "Dichter und Welt" ("Poet and the World") by Herr W. von Bausnern, libretto by Herr Julius Petri, will be the first novelty next season at the Court Theatre.

MR. HAMILTON CLARKE has been commissioned by Sir Henry Irving to compose and arrange Incidental Music for his forthcoming production of "Cymbeline" at the Lyceum Theatre. With the exception of the creditable performances given by the Irving Dramatic Club, this play has not been seen in London since the days of the Queen's Theatre, Long Acre, and the production will be anticipated with great interest.



## MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

A SEASON of dulness has reigned here during the past two months, which for almost absolute lack of musical interest is probably without parallel, even at Midsummer time. Nor are there as yet many overt signs of preparation or thought for the fall of the year, which will be with us a couple of months hence, and which it is expected will bring with it the usual crop of concerts and so forth. Doubt alone seems to exist as to the local opera season, but an assurance is felt that the new management of the Royal Court Theatre will not be ungenerous in carrying forward the honourable traditions of the early home of the Royal Carl Rosa Opera Company. It is, however, settled that pantomime will have its reign at the commencement of the New Year, and that, as was the case at the beginning of 1896, opera will follow a little later.

The number of applications for the post of Corporation organist is reported to have reached 200; but, truth to tell, very little local interest is being taken in the matter outside a certain and not very large section of the public, who were regular attendants at the series of performances which have for so many years been given at St. George's Hall. It is not likely either that anything will be immediately decided as to the appointment of a permanent successor to Mr. Best. The needful repairs of the organ and the cost thereof at least block the way for the present, and other matters of municipal reform relating to such inartistic but utilitarian considerations as are concerned with the tramways and a high-level bridge for the relief of vehicular traffic will probably take precedence of aught else in the minds of the finance committee.

## MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

ON Saturday, June 27, among the honours awarded by the Victoria University in the various faculties of Art and Science, the degree of Mus. B. was conferred upon Walter Carroll—already a graduate of Durham—and upon Lucy Bolton, both having completed the three years' course prescribed, submitted satisfactory compositions, and passed the severe examinations imposed. At the Royal College of Music, also, examinations have been ripe, and, it is understood, successful.

The annual choir competition held under the auspices of Mr. G. W. Lane and his Philharmonic Society proved, on Saturday, the 4th ult., extremely attractive. Some very excellent choral work was done; the chief prizes being awarded by Dr. Henry Hiles to choirs from Hanley (Mr. Garner) and from Blackburn (Mr. Tattersall). It would be difficult to over-estimate the value of such meetings, whether as regards the direct impetus they give to that study of part-singing which is so ardently pursued in this part of England, or the ever-increasing discrimination displayed by the thousands of listeners as to the comparative merits of the competing choirs.

After a lengthened struggle, our oldest musical institution—the so-called "Gentlemen's Concert Society"—has collapsed. Some year or so ago, Mr. C. J. Heywood, the unwearied friend of the Association, relieved the Society by purchasing its heavily mortgaged hall; but the whole block of buildings has now been bought by the Midland Railway Company for the necessary extension of their station and the accommodation of their passengers. But the influence and usefulness of the institution had long waned past all possibility of revival.

## MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE musical season here has come to a close, and our big orchestras have betaken themselves to the fashionable watering-places and seaside resorts.

"Messidor," the new opera by MM. Zola and Bruneau, is being prepared at the Opéra, M. Claudius Blanc, formerly director of the Marseilles Conservatoire, having been appointed chorus-master in the room of the late M. Delahaye.

Some few days before closing its doors for the vacation—viz., June 24—the Opéra Comique brought out a new work, "La Femme de Claude," lyrical drama in three acts, the libretto (after Alexandre Dumas' drama) by M. Louis Gallet, the music by M. Albert Cahen. The composer, a wealthy amateur, had already made himself known by a one-act opera, "Le Bois," and by another in three acts entitled "Le Venitien." In producing a new work in the eleventh hour, as it were, of the season, the management of a theatre renders a questionable service to its author, whom it thereby almost necessarily consigns to the *à priori* indifference of the audience. Whether, if produced at a more propitious period of the season, the work would have met with a more favourable reception is, of course, difficult to say. As it was, notwithstanding a very fine interpretation, "La Femme de Claude" was somewhat severely criticised, and the composer had to be content with a recognition, in a general way, of his laudable tendencies and excellent intentions.

An interesting performance took place on June 21, at the Church of Saint Gervais, when, amongst other numbers, a Mass, "Quartitoni," by the sixteenth-century Spanish master, T. L. de Vittoria, was sung by the choir, while M. Lacroix introduced some pieces by the Spanish composer Antonio de Cabezon (1510-1566), a famous organist in his day. M. Lacroix, who is the organist of the Lamoureux Concerts, has just been appointed to the chief organistship of the Church of Saint-Merry, a post in which he can boast such famous predecessors as Couperin, Chauvet, M. Saint-Saëns, and others.

As usual, at the end of the season, a great number of pupils' Concerts are just now taking place at the various teaching establishments, the results exhibited in many instances being, it must be admitted, exceptionally satisfactory, both on the part of amateurs and of those destined for the profession. The prize annually offered by the Ville de Paris has been awarded to M. Lucien Lambert for an opera, "Le Spahi." The Grand Prix de Rome this year has gone to M. Mouquet, a pupil of M. Dubois; M. d'Ivry, likewise of M. Dubois's class, and M. Halphen, pupil of M. Massenet, gaining the customary first and second prizes respectively.

The entire library of the orchestral scores of the late M. Ambroise Thomas has been bequeathed by him to the Conservatoire.

## OBITUARY.

IN HUBERT FERDINAND KUFFERATH, whose death is announced, on June 23, at Brussels, Belgian musical art has lost one of its most zealous promoters, and the Brussels Conservatoire in particular one of its most highly valued and valuable professors. He was born at Mühlheim-on-the-Ruhr on June 10, 1818, having thus just completed his seventy-eighth year. He studied brilliantly at Leipzig under Mendelssohn, David, and Hauptmann, rendering himself equally proficient as a pianist, violinist, and organist, he having also studied in the last-named capacity under Friedrich Schneider in Dessau. At one time conductor of the well-known Cologne Maennergesang Verein, he settled in Brussels in 1844, where for a period of three years he acted as private pianist to the late King Leopold I., to whom he played for some hours daily the latest operatic scores, and also instructed the royal princes. On the appointment of M. Gevaert to the directorship of the Royal Conservatoire, Kufferath obtained the professorship of counterpoint and fugue at that Institution, a position for which his profound learning and eminent teaching qualities peculiarly fitted him. Of a retiring nature, and shrinking from all notoriety, his great executive powers were only known and appreciated by a comparatively small circle in the Belgian capital, and by that wider circle of numberless pupils who had studied under him, and by whom his exalted art principles, which he so well knew how to instil, are being disseminated throughout his adopted country. The deceased artist has written some orchestral and chamber music, amongst it a Pianoforte Concerto, frequently played by M. Brassin, and other compositions of high merit, and an excellent practical manual, "Ecole de Choral," introduced at the Conservatoire. One of his



sons, M. Maurice Kufferath, is the editor of the *Guide Musical* of Brussels and a distinguished musical author.

LUDWIG SIEGFRIED MEINARDUS, the well-known musical author and composer, died on the 12th ult. at Bielefeld, aged sixty-eight. He was born on September 17, 1827, at Hooksiel, in Oldenburg, and made his musical studies at the Leipzig Conservatorium. In 1865 he was appointed to a professorship at the Conservatorium in Dresden, in which position he remained until 1874, when he took up his residence in Hamburg, where for a number of years he was the much-esteemed musical critic of the *Hamburger Nachrichten*. For the last eight or nine years he has lived in retirement at Bielefeld. Meinardus was the composer of several oratorios, which have met with success in Germany; of several choral works, symphonies, and chamber compositions; as well as of three operas, only one of which—"Die Odalische"—has been produced. He is, however, most widely known as an author of considerable merit, his writings, chiefly of a biographical and musico-historical order, including a very interesting and appreciative monography on Matheson, the Hamburg musician, friend and biographer of Handel; a Life of Mozart, a History of Music in Germany, and other works.

The death is announced, at Mühlhausen, at the age of forty-six, of ADOLPHE STIEHLE, one of the most distinguished violinists of Alsace. A native of Frankfort-on-Main, he was a pupil of Vieuxtemps and Joachim, and for some years formed part of the quartet parties of Allard-Franchomme and Léonard-Jacquard, in Paris, and also of that of Count Hochberg, in Silesia. Shortly after the Franco-German war he settled in Mühlhausen, where he became the director of the orchestral and choral forces of the Philharmonic Society, and where his excellent chamber concerts obtained a very wide celebrity.

ACHILLE LERMINIAUX, a much-esteemed Belgian violinist, died last month at Ixelles, at the early age of thirty-nine. Born at Genappe, of a musical family, he studied at the Brussels Conservatoire under Vieuxtemps and Wieniawski, obtaining the *premier prix* in 1872. He was for a number of years a leading member in the orchestra of the Théâtre de la Monnaie, but had for some time past devoted himself entirely to teaching and to the cultivation of chamber music, the periodical Concerts instituted by him being invariably much frequented. His tone as a violinist was full of warmth and subtle charm, and his technique irreproachable. He was, moreover, an earnest and modest musician, whose loss is greatly deplored by Belgian amateurs.

The death occurred on June 17, in Vienna, of RUDOLPH WILHELM KURKA, whose great technical attainments in the construction of pianofortes, and ability as a writer on subjects connected with his art, have rendered his name widely known. He gained his early experience with various makers of note, especially with Marschall, of Vienna, and Bechstein, of Berlin, and established a factory of his own in 1881, in the Austrian capital. Here he introduced a number of improvements of his own invention in his instruments, and was the first to adopt the English mechanism, which since then has been generally accepted by Austrian makers. While conducting a daily increasing business, Kurka found time to contribute a number of excellent articles to the well-known *Zeitschrift für Instrumentenbau*, edited by Herr Paul de Witt, of Leipzig; and for some years past he has been the technical editor of the Viennese *Neue Musikalische Presse*. He was the author of two operatic librettos, one of which, entitled "Carinus," has been set to music by the Viennese composer, Josef Roscher. A native of Vienna, he had only attained his forty-fifth year.

The Russian composer and musical author, ALEXANDER SJERGIEWICH FAMINCIN, died at Ligovo, near St. Petersburg, on the 6th ult., aged fifty-five. He was a pupil of the Leipzig Conservatorium, and the composer of an opera, "Sardanapal," produced with but little success at the Imperial Russian Opera, and of another operatic work, "Uriel Acosta," which, we believe, has not yet been performed. His musical essays and special studies include "The Indo-Chinese Scale" and "Studies on Russian National Instruments," and contain much that is interesting and instructive.

We have to record the death, on June 29, at Marienwerder, of CARL LESSMANN, an excellent organist and

composer of church music. He was born at Hornburg, near Halberstadt, in 1838, and studied at Berlin under Schneider and Grell. After filling one or two minor organistships, he was appointed, in 1871, organist of the Marienwerder Cathedral, a post which he has occupied with distinction ever since. He was also the conductor of the Marienwerder Choral Society, and exercised a most beneficial influence upon the musical life of that city, where his sterling qualities as a musician and man were greatly appreciated.

The death is announced last month, at Milan, of RAFFAELE PARRAVICINI, a distinguished *litterateur*, theatrical critic of *Il Secolo*, and author of several operatic librettos. An excellent musician, he was the composer of a number of songs, and also of some operettas, one of them particularly, "I disgrazzi del sur Sprella," written in the Milanese dialect, having obtained a well-merited success.

The announcement made in some Brazilian papers, and which has made the round of the European musical press, of the death, at Pará, of Senhor Carlos Gomes has, we are glad to say, proved incorrect. Unfortunately, however, the composer of "I Guarany" is lying hopelessly ill in the town where, with so much just pride, his countrymen had but recently welcomed him as the new director of their Conservatoire, and in the opinion of his medical attendants his life cannot be prolonged many weeks.

We have also to record the following deaths:—

On June 7, at Rio Grande do Sul, PAUL FAULHABER, a native of Dresden, for many years an esteemed resident pianist, conductor, and teacher, formerly an officer in the German army, aged sixty.

On June 8, at California, CHARLES GOFFRIE, excellent violinist and teacher, aged seventy-four.

On June 12, at Bex, CHARLES CÉSAR DÉNÉREAZ, for many years vocal professor at the Canton Schule of Lausanne, aged fifty-eight.

On June 13, at Laibach, ANTON NEDVÉD, orchestral conductor and composer, aged eighty-eight.

On June 14, at Paris, EMMA DUFRESNE-DEMAÏ, for many years a professor of harmony at the Conservatoire, in her seventy-fourth year.

On June 14, at Zurich, HENRIETTE ESCHMANN, pianoforte teacher, aged sixty-six.

Recently, at Brest, BARTHÉLEMY CHALMET, organist of the Church of St. Louis and composer of church music.

On June 16, at Auckland, N.Z., A. TUTSCHKA, popular conductor, formerly bandmaster of a Hungarian regiment, a native of Prague.

On June 16, at Rome, Professor VINCENZO ROSATI, able musician and teacher.

On June 17, at Temesvar, JOSEF HROMADKA, organ builder, founder of the extensive organ building industry of the town, aged seventy.

On June 18, at Grenoble, the Abbé MARTIN, editor of the *Revue du Chant Gregorien*.

On June 29, at Bozen, HANS ZIPPERLE, musical director and choirmaster, one of the most highly esteemed musicians in the Tyrol, aged sixty-five.

On June 30, at Baden Baden, AUGUST WALLMER, gifted pianist and choral conductor, aged twenty-three.

Recently, at Dresden, FERDINAND BÜCHNER, one of the founders of the German Musiker Verein, distinguished violinist, aged eighty-two.

On the 2nd ult., at Milan, FRÉDÉRIC HUMMEL, for many years professor of French at the Conservatorio, a well-known personality in artistic circles, aged eighty-two.

On the 7th ult., at Vienna, JOSEF HEITZMANN, chief of an extensive pianoforte making establishment, aged forty-two.

On the 7th ult., at Holmesdale, Upper Tooting, ALFRED ARTHUR PHYSICK, in his thirty-sixth year.

On the 9th ult., at Griez, H. URBAN, cantor at the Stadt-Kirche, and professor at the Seminary in that town.

Recently, at Wiesbaden, MAJOR VON SCHLIEBEN, composer of some popular *Lieder*, aged sixty-nine.

On the 12th ult., at Hamburg, CARL ARMBRUST, famous organ virtuoso and musical author, for many years organist in Hamburg, aged forty-seven.

On the 16th ult., at Paris, ANATOLE LIONNET, concert-singer, who, with his brother Hyppolite, enjoyed enormous popularity in Paris *salons* some fifteen years ago.

## CORRESPONDENCE.

## A GERMAN COMPLIMENT TO PURCELL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A tribute lately paid, quite unintentionally, by some learned German musicians to our great composer, Purcell, seems to me to be worth placing on record, since it affords the clearest proof of what is so constantly asserted, that the Englishman was a generation before his age. In the forty-second volume of the Bach-Gesellschaft, issued early last year, there is an appendix, containing "Variants and compositions of which the authenticity is not fully established." The second piece in this section (p. 250), a "Toccata quasi Fantasia con Fuga," is nothing more nor less than Purcell's well-known Harpsichord or Organ Toccata in A major, in a virtually unaltered condition. In the notes with various readings, &c., preface, p. xxx., the source of the composition is stated to be the collection of Fr. Knuth (in the possession of the late W. Rust), and the comment is added: "Unfortunately far from correct, and leaving much that is doubtful." It would be very interesting to learn the history of Knuth's "Sammlband," and how the composition made its way to Germany in the first instance, and in the second, got ascribed to Bach. The passages in which it differs from the work as it appears in Mr. W. Barclay Squire's edition of the harpsichord works for the Purcell Society are neither numerous nor important. In the first bar the final quaver in the left hand becomes an arpeggio, and the close on E in bar 11 is followed by an empty half-bar, so that the rest of the movement down to the middle of p. 43 (Purcell Society) has its rhythm displaced. The movement beginning on p. 45 with an *alla breve* sign is marked *lento* in the Bach edition, and an extra bar appears, fitting in between the two halves of bar 2, and making the progression easier to the E sharp in the bass. This may very possibly be a genuine addition of the composer's. The second bar of p. 46 is marked *Allegro*, and in the next bar an alto part of quavers appears. The conjectural emendation of line 5, bar 1, is exactly identical with the German copy; in the last bar but one the low D is turned into D sharp. In the notes in the German preface the editors seem to have been much exercised over two instances in which Purcell has, with characteristic boldness, made his melody go from E sharp to A in the key of F sharp minor—i.e., from the leading note to the mediant; no very great liberty, supposing the work to be Bach's, by the way. In their text they have altered the progression, and not improved it; and they give in the notes the reading of their MS., which tallies exactly with the English authorities for Purcell's piece.—Yours faithfully,

J. A. FULLER MAITLAND.

## MR. CORDER'S LECTURE ON BERLIOZ.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some recent remarks of mine upon Berlioz having been ill reported, thereby causing offence, I reluctantly trespass upon your space to make clear my views in the matter.

I asserted in my lecture at the Royal Institution—and I challenge disproof of the assertion—that Berlioz, though he has, in common with many second-rate composers, written isolated movements of interest and attractiveness, does not thereby claim to rank among *great composers*. He has written works of ambitious scope, of which the most ambitious features are invariably the least successful—the first and last movements of all his symphonies, for instance; his operas have been tried again and again, and found deadly dull; his "Enfance du Christ," in spite of two beautiful numbers, bores an audience almost as much as Liszt's "Holy Elizabeth." With a tolerably extensive knowledge of modern books dealing with the art of music, I have failed to find in any of them a single citation of Berlioz as an authority or an example of any feature in harmony or composition. This does not look as if musicians thought very highly of him. In Dr. Prout's monumental series, for instance, where quotations from the most recondite sources abound, Berlioz is absolutely ignored.

Lastly, I tried to hint that the greatness of Berlioz had been taken too much on trust, few people having really gone to the trouble of knowing and analysing his work. This seems to have given offence, which I deplore. I think it is about time we took the public verdict on the merits of Berlioz, Liszt, and Wagner, for they have all been for thirty years now "on approval," with what result everyone knows.—Faithfully yours,

F. CORDER.

THE BELLS OF ST. MAGNUS CATHEDRAL,  
KIRKWALL, ORKNEY.

TO THE EDITOR OF "THE MUSICAL TIMES."

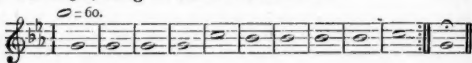
Sir,—A few months ago I visited the islands of Orkney and Shetland, and at Kirkwall (from the Norse words, *Kirk*, a church, and *vogr* or *vaagr*, a bay—the place was called *Kirkivoggr* by the Norsemen) the peculiar order in which the bells are rung from the old Cathedral tower interested me so much that I made notes of the melodies I heard.

## KIRKWALL CATHEDRAL BELLS.

On Sundays, at 9 o'clock a.m.; rung for some five minutes:—



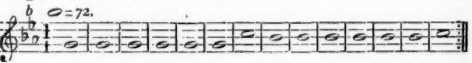
At 10.30; rung for some five minutes:—



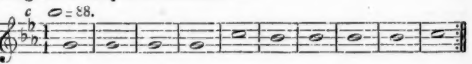
From 11 till 11.15, the following sections, a, b, c, d, e, rung for some eight minutes:—



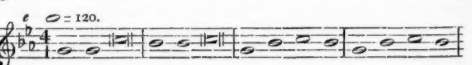
rung for some three minutes:—



rung for a couple of minutes:—



rung for about a minute:—

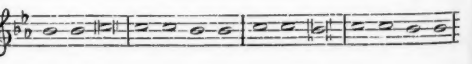


## SKAILING BELL.

Rung immediately after morning service, if there is to be an afternoon service, so that worshippers who have come from a distance, by means of boats or other conveyances, may remain in town:—



## REJOICING BELL.





The bells were given by Bishop Maxwell. They are rung by means of a short rope, one end of which is fastened to the clapper and the other to the wall; to the middle of this rope is fastened a second rope, the lower end of which is pulled by the ringer; this causes the clapper to strike the side of the bell.

The inscriptions on the bells are as follows:—

3rd bell (tenor).—"Made by master Robbert Maxwell, Bischop of Orkney, the yeaer of God MDXXVIII., the year of the reign of King James the V. \*Robert Borthwik made mein the castel of Edinbrugh."

"Taken et brought againe heir by Alexander Geddis, marchant in Kirkwa, and recasten at Amsterdam, July, 1682 years, by Claudius Fremy, city bell caster. It weighs 1,450 P."

2nd bell.—"Maid be maister robert maxwell, bischop of Orkney, in ye secund yier of his consecration in the zeir of god ImVcXXVIII. zeiris ye XV. zeir of ye reign of King James V."

1st bell (treble).—"Maid be maister robert maxvel, byschop of Orkney, ye secund zier of his consecration ye zier of gode ImVcXXVIII. zeris ye XV. zier of Kyng James ye V, be robert borthvyk maid al thre in ye castel of Edynburgh."

The following extract from the Parish Record was supplied by the late Mr. G. Petrie to Sir Henry E. L. Dryden, Bart., who has printed it in his interesting book "A Description of the Church dedicated to S. Magnus at Kirkwall":—

"Moonday, Jany. 9th, 1671.—Quhillkday ther happend ane fearful and sad accident in this place to the great astonishment and terrification of all the beholders, by thunder and lightning which fell upon the steeple heid of the Cathedral Kirk of Orkney, called St. Magnus Kirk of Kirkwall, and fyled the samen, which brunt downwards until the steeple heid, three loftings, and all the timber work pertaining to the bells and the Knockhouse were consumed to ashes. But by the providence of God, the bells thereof, being thre great bells and a little one called the skellat-bell, wer preserved be the care and vigilance of the Magistrates, with the help of the townes people, who were verie active in that so sudden a meschance, and animated thereto be the liberalitie of my Lord Bishop of Orkney, who was present."

WILLIAM H. STOCKS.

Dulwich College.

### SOME NEW CHROMATIC HARMONIES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—With regard to the letter from Mr. Phillips in the correspondence on the above subject, I would point out that, strictly speaking, there is a considerable difference in an augmented sixth and a harmonic seventh. The ratio of an augmented sixth taken from A flat as the minor ninth of the dominant in C, is 17:30. If the A flat be taken, as Mr. Phillips suggests, as a true major third below C, the interval is very slightly nearer to the harmonic seventh, with a ratio 128:225. These can be compared with the harmonic seventh as follows:—

Augmented sixth (A flat minor ninth of G) (17:30), 2176:3840; augmented sixth (A flat major third below C) 2176:3823; harmonic seventh (4:7), 2176:3808. The ratio of the seventh (G flat) to the augmented sixth (F sharp) is therefore as 19:120.

This difference is, of course, very small from a practical standpoint; but that the two chords have a different effect on highly cultivated ears is shown by the following quotation from the work on "Instrumentation," by Dr.

\* Master gunner to King James.

Jadassohn; he is speaking of the tendency of the imagination to correct the immobility of pitch of the pianoforte in enharmonic modulation:—

"Noch auffallender ist dies bei den alterirten Tönen, die wir allerdings die schärfsten Leittöne nennen möchten. Man betrachte die Harmonie-Verbindungen in Beispiel 39a und 39b, in denen wir Cis als alterirten Ton, Des dagegen als Septime haben—



Das nach D führende Cis des alterirten Akkordes in 39a wird uns höher dünken, als die nach C führende Septime Des in 39b." ["Still more noticeable is this in the case of the chromatic notes which one might call the sharpest leading notes. Notice the progressions in Ex. 39a and 39b, in which we have C sharp as a chromatic note (augmented sixth) and D flat, on the other hand, as a seventh. The C sharp leading to D will seem to us higher than the D flat going to C."]

Hence we must consider these chords distinct in effect as well as in treatment, though one may be converted into the other by "enharmonic change" and an—in most cases theoretical—alteration of pitch of the augmented sixth to the minor seventh.—I am, Sir, yours truly,

H. J. WRIGHTSON.

206, Manningham Lane, Bradford,  
July 14, 1896.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think the following passage from Mendelssohn's "Elijah" may be fairly quoted from a number of others in support of Mr. Froggatt's declaration that "augmented sixths . . . do not in the least sound like minor sevenths":—



Mr. Dunton says that "when we hear the combination of sounds that may be an 'augmented sixth,' we cannot be sure that it is not a modulating minor seventh until we hear the following chord." This is quite true of this quotation when played upon a tempered instrument such as an organ; but when it is played in true intonation (as scored) for the strings alone, it is impossible for trained ears to regard it as anything else but an augmented sixth.

Yours obediently,

GEORGE MIDDLETON.

24, Dryden Street, Nottingham,  
July 13, 1896.

AN interesting service took place at Canterbury on the 18th ult., when Choral Evensong in the Welsh language was celebrated for the first time in the Cathedral. The service was held in connection with a visit of the Welsh choir and congregation for some years past connected with All Saints', Margaret Street, but who now attend Berkeley Chapel, Mayfair. The Gregorian chants of Bunnett's service in F were used. Two Welsh hymns were sung, "From above the heights of Jerusalem" and "What home on earth is there for me?" also a translation into Welsh of Sir Herbert Oakeley's hymn "Sun of my soul." No address was given, but the closing benediction was pronounced by the Dean of Canterbury (Dr. Farrar), at whose invitation the visitors subsequently inspected the Cathedral. Mr. Arthur Bly was the organist.



## TO CORRESPONDENTS.

\*.\* *Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.*

*Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.*

F. MERRITT.—*The Secretary of the Royal Society of Musicians is Mr. Stanley Lucas, 84, New Bond Street, W.*

H. E. SMART.—*"Arise, ye subterranean winds," is from Purcell's "Tempest" music, and is published separately by Messrs. Chappell, price four shillings.*

## BRIEF SUMMARY OF COUNTRY NEWS.

*We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.*

**BANCHORY.**—The Parish Church Musical Association gave a meritorious rendering of Gaul's cantata "Ruth," on June 25, under the conductorship of Mr. Harper. The soloists were Miss Watson, Miss Berry, Miss M. G. Gordon, and Miss Ross. The accompaniments were effectively played by Miss Forbes Smith and Mr. R. W. Allan, the last-named presiding at the organ.

**BEESTON, NOTTINGHAM.**—A special feature of the celebration of the Dedication Festival, at the Parish Church, was the introduction of an orchestral accompaniment to the musical portions of the service, the performers being selected from the local orchestral society. The effort reflects the greatest credit upon the organist and choirmaster, Mr. Byng Johnson; the hymns and the anthem (from Haydn's "Creation") were sung with admirable precision and effect. Mr. Richardson presided at the organ.

**BRAMPTON.**—The biennial Musical Festival of the rural deanery of Brampton was held on June 25, at St. Martin's Church. Some 150 voices took part in the celebration, and the anthem selected was Tours's "Blessing, glory, wisdom, and thanks," which was sung in a very creditable manner. Mr. Storey conducted, and Mr. F. Willey ably presided at the organ.

**BROMYARD.**—The Herefordshire Choral Union celebrated, on the 7th ult., in the Parish Church, a Choir Festival, in which choirs from Bromyard, Pencombe, Stoke Lacey, Moreton Jeffries, Edwin Loach, and Tedstone Wafer took part. The Evening Canticles were sung to Maunder in D and the anthem was "O worship the King," by the Rev. E. Vine Hall.

**CLIFTON.**—The certificates, forty-nine in all, of the Associated Board of the Royal College and Royal Academy of Music, the Incorporated Society of Musicians, and Trinity College, London, recently won by the pupils of the Bristol and Clifton Training School of Music, were distributed by the Dean of Bristol on the 11th ult., in All Saints' Lecture Hall. The Dean, having distributed the diplomas and certificates, delivered an interesting address; and Mrs. Weaver read an attractive paper, entitled "Some poets' thoughts on music."

**DOVER.**—The College Musical Society gave its Summer Concert, on the 16th ult., in the Ancient College Hall. Mendelssohn's "Lauda Sion," Anderton's cantata "The Norman Baron," and Eaton Faning's "Song of the Vikings" were rendered with marked precision and spirit by the youthful chorus to the accompaniment of the organ and a small but efficient orchestra. Mr. Clarke, organist, and Mr. Barclay, principal violin (assistant music-masters), rendered valuable aid, the admirable singing of the latter in the second part being much appreciated. Mr. Pearson, of Canterbury Cathedral, likewise did good service. The Rev. A. H. Stevens, director of the music, who is personally responsible for the training of the boys, conducted.

**EASTBOURNE.**—An attractive Organ Recital was given by Dr. Sangster, on the 2nd ult., at St. Saviour's Church. Two vocal solos were contributed by Mr. C. Maynard.

**EXETER.**—The tenth annual Festival of the Exeter Diocesan Choral Association was celebrated, on the 2nd ult., and for the third time in the Cathedral. Upwards of 900 choristers took part in the Service, which was of an impressive character. The Evening Canticles were sung to Dr. Pearce's music, the anthem was "The Glory of the Lord" (Goss), and a setting by Dr. M. J. Monk of the Te Deum was sung at the close of the Service. Mr. D. J. Wood presided at the organ with marked skill and judgment, and Mr. Roylands-Smith, who conducted, received valuable assistance from two sub-conductors in the nave, Messrs. A. E. Wilshire and R. Bareham. There was a decided improvement in the singing since the last Festival held here, and great praise is due to Mr. Roylands-Chante, the honorary secretary of the Association, for his excellent organisation.

**FROOME-SELWOOD.**—An attractive programme of organ music was played on the 1st ult., by Mrs. F. Harold, in the Parish Church.

**HANLEY.**—On the 4th ult., at Clough Hall, a juvenile competition secured seven entries, and Mr. J. Roper, of Wolverhampton, awarded the prizes in the following order:—First, Talke Primitives; second, Hanley Northwood; third, Talke Tonic Sol-fa; fourth, Kidsgrave Wesleyan; Burslem Hill Top withdrew prior to the contest. The late Mr. Howson, prior to his death, gave a bandstand to be erected in Hanley Park, and on the 10th ult., before a large company, his son (Mr. J. T. Howson) declared it open for band and other concerts. The Royal Artillery Band (under M. Zaverthal) gave the first Concert, and in the evening Mr. Garner's Prize Gleemen sang before a large audience.

**HOLDERNESS.**—The Choral Festival celebrated in St. Mary's Church, on June 26, reflected great credit on its promoters, and it is to be hoped that it will prove the forerunner of many like services. The anthem was "The sun shall be no more thy light by day" (Woodward), which was well sung under the direction of Dr. G. H. Smith.

**LEAMINGTON SPA.**—An Organ Recital was given in the Parish Church, on the 21st ult., by Mr. W. H. Bellamy, the organist and choirmaster. The programme included compositions by Bach, Mendelssohn, Sterndale Bennett, Lemmens, &c. Mr. Bellamy was assisted by Masters Ainsworth and Bradshaw; Messrs. Rowbotham, Miles, and Fellows (all members of the Parish Church choir). At an "At Home" at the Vicarage afterwards, the choirboys performed a programme of music consisting of old English songs, &c., including "Warwickshire Lads," supposed to have been written by David Garrick for a Shakespeare Festival at Stratford-on-Avon in 1769.

**OXFORD.**—On June 26 (the day of the Encaenia) the usual Madrigalian Concert was given in the Magdalen College Hall by the Magdalen Madrigal Society, under the conductorship of Dr. Varley Roberts. A number of madrigals and part-songs were excellently rendered, and the programme was interspersed by a violin solo and a pianoforte duet, the executants being Messrs. Benecke, Kelly, and Wilson. A special feature of this annual Concert is that it is rendered entirely by members of Magdalen College.

**ROSS.**—The annual district Festival of the Parish Church Choirs of the Hereford Archdeaconry took place on June 30, at St. Mary's Church. About 200 executants took part in the celebration, under the direction of the Rev. J. Charlesworth, choirmaster of the Choral Union, with Mr. Trotman at the organ. The anthem was "O worship the King," by the Rev. E. V. Hall.

**SADDLESWORTH.**—The Choir Festival was celebrated on June 28, at the Parish Church, under the conductorship of Mr. Herbert Whitely. The anthems were "O Lord, Thou hast searched me out," from Bennett's "Woman of Samaria," sung by Miss Holden, and Gounod's "Sing praises unto the Lord." At a special musical service in the afternoon were sung "It is enough" and "Cast thy burden," from Mendelssohn's "Elijah"; "I know that



my Redeemer liveth," from Handel's "Messiah"; "God so loved the World," from Stainer's "Crucifixion"; Goss's anthem "The Wilderness," and Gounod's "Nazareth." The principal singers were Miss Marchbank, Mrs. J. Holden, Mr. R. Taylor, and Mr. J. Ridding. At the evening service, "Waft her, angels," from Handel's "Jephtha"; "Arm, arm, ye brave," from the same composer's "Judas Maccabæus"; and Sullivan's anthem "Sing, O heavens," were sung. Several effective organ pieces were also admirably played at the services.

**TENBURY.**—The Musical Society gave the first Concert of its twenty-sixth season on the 9th ult. The programme included a new cantata by Dr. Wareing, entitled "The Wreck of the Hesperus," the solos in which were sung by members of the Society. The cantata was warmly received by the subscribers, as also was the performance of a Symphony by Schubert. The second part of the programme comprised several songs and part-songs by Elgar, Hatton, Fanning, &c. The Rev. J. Hampton conducted the choir, which was accompanied by a small band from Birmingham.

**WELLINGTON, NEW ZEALAND.**—An Organ Recital was given in St. Luke's Church, Wellington, on May 24, after the usual Sunday evening Service. The programme was as follows: Offertoire in G (L. Wély), "Daybreak" (Spinney), "Cujus Animam" (Rossini), "Benediction" (Dr. J. H. Lewis), "St. Ann's" Fugue (J. S. Bach), March in A (W. A. Reid). The performer was Mr. W. A. Reid (organist of St. Luke's), who played in a thoroughly musicianlike manner.

**WIGAN.**—The recently-established School of Music, under the presidency of Sir F. S. Powell, member for the borough, gave its first Concert last month, at which several instrumental and vocal compositions were meritoriously rendered by pupils of the Institution, prominent amongst whom were Miss L. Betley and Miss E. Leach.

**WINDSOR.**—On June 24 (St. John the Baptist Day) the Dedication Festival of the Parish Church was marked by an excellent performance of the "Lobgesang" by the choir, which numbered over sixty voices, and was well balanced. The work was accompanied by a first class orchestra, the strings of which were supplied by local players, and the wind were from London. The organ, unfortunately, could not be used, by reason of its being very much below pitch, and its place was supplied by a pianoforte played by Dr. Ferris Tozer, of Exeter. Mr. G. W. Tozer, the organist and choirmaster of the church, conducted with great ability and care. Mr. T. Kearton, of St. George's Chapel, delivered the tenor solos in an expressive manner, and Masters Carey and Foreman, two of the choristers of the church, together with their companions in the chorus soprano work, are to be highly commended on their excellence of voice, attack, and phrasing. A most interesting address on the cantata was given by the vicar.

**ORGAN APPOINTMENTS.**—Mr. C. J. Harold Shaw, Organist and Choirmaster to St. James's, Bury St. Edmunds. — Mr. Cecil A. Engelhardt, to the Abbey and St. Andrew's Church, Pershore. — Mr. S. Exton Swaffield, Organist and Choirmaster to the Parish Church, Langley, near Slough. — Mr. J. Howard Douglas, Organist and Choirmaster to St. Leonard's Free Church, Perth. — Mr. E. C. Broadhurst, Organist and Music-master to St. Michael's College, Tenbury. — Mr. H. Caledfryn Williams, to Somers Town Presbyterian Church.

**HAVEN GREEN FREE CHURCH, Ealing, W.**—There is a VACANCY for an ORGANIST at this Church. Salary, about £50 per annum. Applications, with copies of testimonials, may be sent to Mr. Charles Lean, Choir Secretary, 14, Grange Road, Ealing, W.

**WANTED, competent TUNER, with knowledge of Harmoniums and American Organs.** Apply, Goulden and Wind, Ashford, Kent.

**FIRST-CLASS TUNER, with knowledge of American Organs and General Repairs, REQUIRED, for South of England.** State references, age, salary, &c. Cyclist preferred. M. O., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

## DURING THE LAST MONTH.

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**GOUNOD, CH.**—"Judez," from "Mors et Vita." Arrangement for Violin and Pianoforte, by BERTHOLD TOURS. 2s.

**HOFMANN, H.**—Festival March, from the Opera "Aennchen von Tharau." Arranged for Military Band, by GEORGE MILLER. 7s. 6d.

**HADOW, W. H.**—"Sonata Form." (No. 54. Novello, Ewer and Co.'s Music Primers and Educational Series. Edited by Sir JOHN STAINER and Dr. C. HUBERT H. PARRY.) 2s. 6d.; paper boards, 3s.

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## THE TIMES.

A special attraction of the concert was the first performance, under the composer's direction, of a new Suite of "Four English Dances," by Mr. F. H. Cowen, a work no less effective and graceful than the Suite given last week at the Philharmonic. The opening movement, a "Stately Dance," is exceedingly characteristic and original; the second, a "Rustic Dance," has, among prominent parts for wood-wind instruments, a delightful flourish for oboe; the succeeding "Graceful Dance," though a good deal like several other compositions of Mr. Cowen, prepares well for the final "Country Dance," a most attractive measure.

## DAILY TELEGRAPH.

These pieces, written for the most part "in the old style," are agreeable examples of a composer who is never at fault when he sets himself to charm by simple and graceful means. Orchestral societies desiring to cultivate works that are not too heavily strewn with stumbling-blocks cannot do better than make the acquaintance of this pleasing little Suite.

## STANDARD.

A feature of the evening was the first performance of Four English Dances, written for orchestra by Mr. F. H. Cowen. These are respectively named "Stately Dance," "Rustic Dance," "Graceful Dance," and "Country Dance," names which well describe their several characters. As may be imagined, they are all scored in a most picturesque manner. They were excellently played under the direction of the composer, and the double recall he received to the platform testified to the pleasure his work had afforded the audience.

## DAILY NEWS.

These brief, but highly effective, pieces avowedly imitate the old style, and they are entitled respectively a "stately" dance, a "rustic" dance—very quaint and pretty, and not without its traces of humour—a graceful, and a country dance. The composer, who conducted, was recalled to the platform, and his new Suite will beyond much question be heard of again.

## MORNING POST.

Additional interest was imparted to the programme by its inclusion of "Four English Dances" for orchestra, by Mr. F. H. Cowen, which were heard on this occasion for the first time. These are attractive imitations of the forms in which our forefathers took delight. They are all most effectively scored, and are of that graceful and refined character which is expected in works by this gifted writer. They were warmly received, and doubtless will be often heard at the concerts of amateur orchestral societies, for which they are very suitable.

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Article 10 of this Decree says:—"Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated is forbidden."

Article 11 says:—"It is forbidden to break up into pieces, completely detached, the versicles which are necessarily interconnected."

While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.

THOS. F. A. GALE, A.Mus., L.C.M.,  
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Not far from old Kinvara, in the merry month of May,  
When birds were singing cheerily there came across my way,  
As if from out the sky above an angel chanced to fall,  
A little Irish colleen in an ould plaid shawl.  
She tripped along right joyously, a basket on her arm;  
And oh! her face, and oh! her grace the soul of saint would charm  
Her brown hair rippled o'er her brow, but greatest charm of all  
Was her modest blue eyes beaming 'neath her ould plaid shawl.

I courteously saluted her, "God save you, Miss," says I,  
"God save you kindly, Sir," says she, and shyly passed me by.  
Off went my heart along with her, a captive in her thrall,  
Imprisoned in the corner of her ould plaid shawl.  
Enchanted with her beauty rare, I gazed in pure delight,  
Till round an angle of the road she vanished from my sight,  
But ever since I sighing say, as I that scene recall—  
"The grace of God about you and your ould plaid shawl."

Oh, some men sigh for riches and some men live for fame,  
And some on history's pages hope to win a glorious name;  
My aims are not ambitious and my wishes are but small,  
You might wrap them all together in an ould plaid shawl.  
I'll seek her all through Galway, and I'll seek her all through Clare  
I'll search for tale or tidings of my trav'ler everywhere,  
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## DAILY TELEGRAPH.

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## MORNING POST.

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